CANADIAN THESES ON MICROFICHE

I.S.B.N.

THESES CANADIENNES SUR MICROFICHE

National Library of Canada
Collections Development Branch

Canadian Theses on
Microfiche Service

Ottawa, Canada
K1A 0N4

Bibliothèque nationale du Canada
Direction du développement des collections

Service des thèses canadiennes
sur microfiche

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us a poor photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de mauvaise qualité.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse.

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

NL-339 (r. 82/08)

Canada

National Library
of Canada

Canadian Theses Division

Ottawa, Canada
K1A 0N4

Bibliothèque nationale
du Canada

Division des thèses canadiennes

0-315-06139-9

54059

PERMISSION TO MICROFILM — AUTORISATION DE MICROFILMER

- Please print or type — Écrire en lettres moulées ou dactylographier

Full Name of Author — Nom complet de l'auteur

NANCY LINDA MARY TOTH

Date of Birth — Date de naissance May 31, 1947	Country of Birth — Lieu de naissance CANADA

Permanent Address — Résidence fixe

10127-84 Ave. EDMONTON, ALTA. T6E 2G8

Title of Thesis — Titre de la thèse

T.S. ELIOT: IMAGES IN CONTEXT

University — Université

UNIVERSITY OF ALTA.

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

M.A.

Year this degree conferred — Année d'obtention de ce grade 1981	Name of Supervisor — Nom du directeur de thèse DR. P. CLEMENTS

Permission is hereby granted to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

L'autorisation est, par la présente, accordée à la BIBLIOTHÈQUE NATIONALE DU CANADA de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans l'autorisation écrite de l'auteur.

Date Sept. 21/81.	Signature Nancy Toth

NL-91 (4/77)

THE UNIVERSITY OF ALBERTA

T.S. ELIOT: IMAGES IN CONTEXT

by

© NANCY TOTH

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

FALL, 1981

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR . . . Nancy Toth . . .

TITLE OF THESIS . . . T.S. Eliot: Images in Context . . .

DEGREE FOR WHICH THESIS WAS PRESENTED . . M.A. . . .

YEAR THIS DEGREE GRANTED . . 1981 . . .

Permission is hereby granted to THE UNIVERSITY OF ALBERTA LIBRARY to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

(Signed) . Nancy Toth

PERMANENT ADDRESS:

10127 - 84 Avenue
Edmonton, Alberta
T6E 2G8

DATED . . Sept. 21 1981

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled T. S. ELIOT: IMAGES IN CONTEXT submitted by NANCY TOTH in partial fulfilment of the requirements for the degree of Master of Arts.

. . PClements . . . .
Supervisor

. . . . Steph Scobie . . . . .

. . . . Bruce Hunter . . . . .

Date . . Sept. 21/81 . . . . .

ABSTRACT

Studies of Eliot's poetry usually emphasize the kind and use of images in his work. While it has been suggested that Eliot was significantly affected both in his choice and use of images by the symbolists, it is also supposed that he very likely learned about the importance of precision in imagery from his contemporaries, the Imagists, who focused so exclusively on this subject. Although it is apparent that Eliot, like the symbolists, used his images in patterns of symbol and myth and like them, relied heavily on the evocative power of words and images, Eliot's six major early poems, written before his 1914 contact with the Imagists, disprove the theory that he first learned about type or use of imagery from them.

While recent studies of his poetry acknowledge that Eliot's images occur in patterns, those patterns are usually seen as simple series of recurring images which have undergone slight variations. Images are seen as related by repetition or subject throughout the body of Eliot's poetry or within single poems. Although some critics refer to "complex" relationships among Eliot's images, few have analyzed the nature of the interactions among the images. This study proposes an approach to the arrangement of images which gives considerable weight to the issue of the images' contextual framework. Eliot's images cannot be considered singly without loss of meaning: most of them are bound so closely to each other and to the rest of the poem that they can be said in some cases to have "fused," and

in the transformation of these fusions are new images and new meanings.

Eliot's involvement with the thinking of the British metaphysician, F.H. Bradley, was a significant factor in the development of his view of experience, and therefore (as representations of experience), his view of structure in poetry as "things" in context. Bradley's concept of "immediate experience," which proposes a view of experience as parts fused in "non-relational unity," and two of his terms for levels of experience, the "relational" and "supra-relational," are applicable to a discussion of images. While the images in most poetry, including that of the Imagists, have "relational" or linear or obvious connections among them, in poetry with more highly-developed or complex imagery, the images are joined in "supra-relational" ways. Among these non-linear, rather inexplicable connections among images are several distinct kinds of interactions including one which operates much like figural after-effects, one which involves unexpected overlap of meanings, and one which resembles the focusing property of a camera's zoom lens which "heightens" or "enlarges" the image. These characteristics are found in Eliot's pre-1914 imagery as well as in his later work. This fact strengthens the argument that Eliot did not learn his use of imagery from the Imagists.

Another interest of Eliot's reinforced his preference for non-linear structures in poetry. Eliot's concern about the relationship between music and poetry made him aware that structures based on fluctuations of intensity and patterns of imagery are valid forms in both arts. Like Bradley's concept of "immediate experience," Eliot's study of musical forms led him to the position that structures in poetry that appeal to more than just the intellect best represent experience. Within these structures, images have their fullest meaning "in context." With this principle as a guide, this study makes a close examination of the nature of the connections among images in Eliot's poetry.

PREFACE

It has long been recognized that Eliot's images are a prominent feature of his poetic style, more important, for example, than sound is in his work. It is to this major critical concern that my thesis addresses itself. It is my contention that Eliot's images must be considered, as they occur, "in context." The meaning and significance of his images can be found only in their association with other images and with other parts of the poems in which they occur. My approach to why Eliot's images are so dependent upon context, and how the images work in their contextual framework differs both in emphasis and in the nature of the analysis from approaches taken in the major critical works.

Although Leonard Unger's 1956 study makes reference to the "merging of images," what he means by "merging" is simply the proximity of different images.[1] His study is more preoccupied with categories of images than it is concerned with the arrangement of those images.[2] When discussing the structure of Eliot's poems, Unger thinks in terms of "series" of images, implying an arrangement of images which remain separate and do not interact.[3] Although Thomas Rees's 1974 study suggests a more complex relationship among Eliot's images, he considers the relationships based on recurrence or repetition of images. Rees refers to "interlocking patterns of recurrence" of images,[4] and asserts that "As Eliot's poetry becomes more complicated, he uses more complex repetitive schemes."[5] The closest he comes to explaining what these more complex patterns are is when he explains that Eliot's "motto-images," as he calls them, are ". . . made up of a complex of associated images that changes with each recurrence, the changes representing transmutations in meaning and symbolic content. . . ."[6]

David Ward's 1973 analysis of Eliot's work sees the images as ". . . only half-focused, full of the most tortuous ambiguities of meaning; deliberately enigmatic."[7] Ward believes that it is these ambiguities which are responsible for the complex of meanings created by Eliot's images: ". . . they will unlock patterns of fantasy and dream [in the reader]. . . ."[8] Ward proposes another possibility for the operation of Eliot's images:

> The Lady and the bones, the leopards and the juniper tree are figures in somewhat the same sense as the numerals or figures in a mathematical equation -- vehicles which represent, not themselves, nor any definite thing, but intricate relationships.[9]

I find Gertrude Patterson's 1971 study more helpful than most recent studies on the subject of structure among Eliot's images. Although, like most critics who discuss patterns of images in Eliot's work, Patterson emphasizes patterns found throughout the poems instead of patterns in individual poems,[10] she also talks of complex relationships among the images in a poem and relates this kind of structure to the philosophies of Bergson and Bradley:

> If, as Bradley or Bergson believed, our immediate awareness of an object indicates only part of its reality, it follows that the Image which expresses this awareness will only be a partial observation of it. The Imagist poets tended to be content with elaboration of a single visual Image, with the accurate expression of one 'appearance' of their world. It was left to their successors to show how to set such Images into a complex relationship with one another in order to make a more comprehensive poem.[11]

Patterson's analysis alternates between references to interaction among images and an explanation of Eliot's imagery based on simple serial relationship among them. On one hand, she states: "It is only when we examine it [a passage from "Prufrock"] in relation to the other images in the same poem that we can gather its more comprehensive 'meaning' . . . ,"[12] and further buttresses this claim by saying: "What Eliot did was to construct _on_ the Image, to connect it with symbol and myth and show it in complex relationship to other Images."[13] On the other hand, Patterson's study sometimes lapses into a 'serial' explanation for the association of Eliot's images: "What Eliot maintains is that a _series_ of such fragments _can_ [express a complex view of the world]. . . ."[14] Two of Patterson's attempts at classifying Eliot's poetic structures rely on serial association:

> Articulation is made up for him, as for the Symbolists, by a series of mathematical-type images, working in a Qualitative Progression, since it is the most direct and accurate means of communication.[15]

In explaining Eliot's early poems she proposes that "Irony or Double Mood, heightening the mathematical progression, thus forms the basic method of construction of all the early poems."[16] Although she does not develop the analysis, Patterson suggests a useful analogy in connection with Eliot's images -- she refers to Eliot's "cinematic-type images" and she sees these images as "'worked-up' into a complex montage."[17]

Although Patterson's study is more helpful, I believe, in its recognition that there are complex interactions occurring among

Eliot's images, than are other contemporary studies, her study, like the others, is somewhat restricted by its over-emphasis on the pattern and structure of images in Eliot's work as a whole and by its reliance on 'serial' explanations for the association of images. In 1930, in his preface to St. Jean Perse's long poem, Anabasis, Eliot expressed the importance he placed on "context" and defined what he believed was the major organizing principle for good modern poetry:

> . . . any obscurity of the poem, on first readings, is due to the suppression of 'links in the chain,' of explanatory and connecting matter, and not to incoherence, or to the love of cryptogram. The justification of such abbreviation of method is that the sequence of images coincides and concentrates into one intense impression of barbaric civilization. The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced.
>
> Such selection of a sequence of images and ideas has nothing chaotic about it. There is a logic of the imagination as well as a logic of concepts. People who do not appreciate poetry always find it difficult to distinguish between order and chaos in the arrangement of images. . . .[18]

I believe that one of the major catalysts in Eliot's developing this view of "things" in relation was the British metaphysician, F.H. Bradley. His theory of "immediate experience" proposes a view of experience as disparate parts fused in a whole. It is a view of things in context and a view, which Eliot seemed to share, for his doctoral dissertation focused on this theory. Eliot very likely began his involvement with Bradley's thought in 1913. Eliot's apparently similar view of knowledge and experience before that date (as demonstrated partly by his six early major poems) can be accounted for partly by his predisposition to view the world as "things" "in context," and partly by his contact with another philosopher. Just as Bradley's theory suggested the existence of "non-relational unities" in which "Reality [is] ultimately 'a single Experience, superior to relations,"[19] similarly, Henri Bergson referred to "the conception of reality as a flux of interpenetrated elements unseizable by the intellect." [20] Eliot attended several lectures by Bergson in Paris in 1911. Bergson's ideas about immediate perception and the union of qualities in perception may have "prepared" Eliot for Bradley's theory of "immediate experience." The ideas of both of these philosophers appear to have influenced Eliot's view of experience and therefore his view of structure in poetry.

Eliot's use of non-linear structures is related to his theories about music and poetry. Pater's statement that "all art aspires to the condition of music" and his awareness that in poetry meaning can often reach us in ways "not distinctly traceable by the understanding" must have affected Eliot who asserted the existence of the "logic of the imagination." In his writings on music and poetry Eliot emphasizes that what matters is "the whole poem." In talking about the importance of context Eliot writes:

> The music of a word is, so to speak, at a point of intersection: it arises from its relation first to the words immediately preceding and following it, and indefinitely to the rest of its context; and from another relation, that of its immediate meaning in that context, to its greater or less wealth of association.[21]

Eliot explains that structures which are not based wholly on "rational" principles are of interest to the poet because he is "occupied with frontiers of consciousness beyond which words fail."

The two major divisions in Bradley's four-tiered hierarchy of knowledge and experience are the "relational" and the "supra-relational." These terms can also be used to describe connections among images. In much poetry, including that of the Imagists, images have "relational" or serial or linear or obvious connections among them. In poetry with more highly developed or complex imagery, the images are joined in "supra-relational" ways. Among these non-linear, more than rational, rather inexplicable connections among images are several distinct interactions including one which operates much as figural after-effects operate, one which involves unexpected overlap of meanings and one which resembles the focusing property of a camera's zoom lens which "heightens" or "enlarges" the image. These characteristics are found in Eliot's pre-1914 imagery as well as in his later work. This fact strengthens the argument that Eliot did not learn his use of imagery from the Imagists. One can see from these characteristics of Eliot's imagery, that his images must be examined, as they occur, in context.

TABLE OF CONTENTS

CHAPTER PAGE

I. THE IMAGISTS 1
II. IMMEDIATE EXPERIENCE 43
III. MUSIC 64
IV. ELIOT'S IMAGES IN CONTEXT 83
CONCLUSION 127

***

FOOTNOTES 130
BIBLIOGRAPHY 144

CHAPTER I

THE IMAGISTS

In the late 1940's and early 1950's, when his career as a poet was virtually over, Eliot turned his attention to charting the history of the modern movement of which his own poetry had been a part. His most famous historical survey is the lecture of 1948 to the Library of Congress, which appeared subsequently in To Criticize The Critic as "From Poe to Valéry." In that lecture, Eliot locates in Poe the origins of a specific line of literary modernism, and he traces it through the works of Baudelaire, Mallarmé and Valéry, each of whom he sees as representing a stage in the development of a poetic tradition. His focus in the paper is clear: it is not merely to itemize the influence of Poe on the three other poets, but to "trace the development and descent of one particular theory of the nature of poetry."[1] Eliot wanted to describe a movement which he saw as "the most original development of the aesthetic of verse made in that period as a whole."[2] Five years later, in a lecture on "American Literature and the American Language," which he gave in the city of his birth, Eliot completed the circle of influence from Poe to the French symbolists, to the American and English modernists, by way of the poets of the nineties:

> What the poets of the nineties had bequeathed to us besides the new tone of a few poems by Ernest Dowson, John Davidson and Arthur Symons, was the assurance that there was something to be learned from the French poets of the Symbolist Movement. . . .[3]

And in the same lecture, in which he observed the return to English literature of Poe's influence, Eliot made his famous remark about the importance of the Imagists: "The point de repère usually and conveniently taken, as the starting point of modern poetry," he said, "is the group denominated 'imagists' in London about 1910."[4]

My purpose in this chapter is to consider what Eliot may have derived from the Imagists, whose work he features so prominently in his history of a movement that he came, in the end, to dominate. His lecture on "American Literature and the American Language" sees the significance of the Imagists less in what they did than in what they prompted: "Imagism was," he said: "a movement which on the whole is chiefly important because of the stimulus it gave to later developments." In the study of Eliot's use of images, it is necessary to begin with the point de repère and to inquire whether in his characteristic use of images in his own poetry, Eliot owes much -- or indeed anything at all -- to the theories and rules and practice of that small and short-lived event that William Pratt calls "modern poetry in miniature."[5]

To begin with the history, J.B. Harmer explains that the Imagist movement consisted of

> . . . a succession of small groups. In all there were three: one fostered by T.E. Hulme in 1909; a second led by Ezra Pound from 1912 to 1914; a third organized by Amy Lowell from 1914 to 1917.[6]

It was the second stage, however, which was the most influential and which gave the movement its name: "Imagiste and Imagisme," says Harmer, "are reserved for Pound's group and its cognates between 1912 and 1914."[7] It was in 1912 that Pound published Ripostes, which included an appendix of Hulme's poems. Pound's explanatory note made reference to the "School of Images" and used the word

"Imagiste" for the first time. The following year, 1913, the March issue of Poetry included two important essays: Flint's "Imagisme," and Pound's "A Few Don'ts by an Imagiste." Flint's essay gave the basic Imagist rules:

> 1. Direct treatment of the "thing" whether subjective or objective.
> 2. To use absolutely no word that does not contribute to the presentation.
> 3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome.

As a fourth rule, Flint referred enigmatically to "a certain 'Doctrine of the Image,' which they had not committed to writing. . . ."[8] Pound's "Don'ts" provided the famous definition: "An 'Image' is that which presents an intellectual and emotional complex in an instant of time."[9] The spring of 1914 saw the publication of the first Imagist anthology, Des Imagistes, which included the work of Aldington, H.D., Flint, Pound, Lowell, Williams, Cannell, Upward, Cournos, Joyce and Hueffer.[10]

"Amygism," the last stage of the movement, is generally thought to have been Imagism in decline:

> The final stage of Imagism, therefore, though its influence continued to expand and its unofficial membership to grow, was somewhat less promising than the earlier stages . . . the poems in the three anthologies [Amy Lowell] was responsible for tended toward greater and greater length . . . and in time the clear outline of the Imagist poem, its terse and sculptured form, became blurred.[11]

Although "Amygism" may have been a decline, the first of the three Imagist volumes called Some Imagist Poets (published in 1915, 1916, and 1917), clarified the Imagist principles:

> 1. To use the language of common speech, but to employ always the exact word, not the nearly-exact, nor the merely decorative word.
> 2. To create new rhythms -- as the expression of new moods -- and not to copy old rhythms, which merely echo old moods. We do not insist upon "free-verse" as the only method of writing poetry. We fight for it as a principle of liberty. We believe that the individuality of a poet may often be better expressed in free-verse than in conventional forms. In poetry, a new cadence means a new idea.
> 3. To allow absolute freedom in the choice of subject. It is not good art to write badly about aeroplanes and automobiles; nor is it necessarily bad art to write well about the past. We believe passionately in the artistic value of modern life, but we wish to point out that there is nothing so uninspiring nor so old-fashioned as an aeroplane of the year 1911.
> 4. To present an image (hence the name: "Imagist"). We are not a school of painters, but we believe that poetry should render particulars exactly and not deal in vague generalities, however magnificant and sonorous. It is for this reason that we oppose the cosmic poet, who seems to us to shirk the real difficulties of his art.
> 5. To produce poetry that is hard and clear, never blurred nor indefinite.
> 6. Finally, most of us believe that concentration is of the very essence of poetry.[12]

These six principles, like Flint's three rules, reflect the dominant preoccupation of the Imagists, the making of "hard, clear" images. For them this meant that the image and the poem were to be presented starkly and separately. That is, the image was to be given in isolation from any internal or external structure. Principles one, five and six encourage poets to present only the "bare bones" of an image and of a poem. Flint's first rule, "Direct treatment of the 'thing' whether subjective or objective," suggests the isolation of image and poem from their emotional and social and moral contexts. The third Imagist principle asserts the group's attempt to separate their work from the context of literary tradition. Their principles imply that only what is new and independent from the past has value. The central point in Imagist doctrine seems to have been the "presentation" of stark images and poems which are intact and sufficient in themselves and separate from structure of any kind, or as Pratt summarizes, "The sparer, starker, more striking the image, the better the poem."[13] The "sequence of the musical phrase," which is not the "sequence of the metronome," implies wholeness and separateness as well as musical values.

In his 1953 address, Eliot's naming of Imagism as the starting point of modern poetry was followed by another equally important statement: "I was not there."[14] We must remember that although the Imagist movement, in its broadest sense, lasted from 1909 to 1917, it was its second stage from 1912 to 1914 that was the most important. Although Eliot arrived in London in 1914, he missed what was perhaps the most strictly Imagist, most crucial period of the movement. We know that by September 1914 Pound had met Eliot and was aware of the significance of Eliot's work. Coffman reports that

> . . . the culmination of [Pound's] efforts to discover new poets took place late in 1914. He wrote Harriet Monroe in September: "An American called Eliot called this P.M. I think he has some sense though he has not yet sent me any verse." Within a week he wrote her again promising "the best poem I have yet had or seen from an American" and describing Eliot as "the only American I know who has made adequate preparation for writing. The poem he sent me was of course, "The Love Song of J. Alfred Prufrock."[15]

Further compliment for Eliot's having made "adequate preparation for writing" and additional testimony that Pound knew of Eliot's work by 1914 can be found in Pound's letters, in which he marvelled at having discovered "a young American who had trained and modernized himself entirely on his own."[16] Although, as Lyndall Gordon explains,

> Pound gave Eliot entrée to his first artistic milieu in London, the group which included Miss Weaver, Wyndam Lewis, H.D., and Aldington. From mid-1915 Eliot attended their Thursday night gatherings in Soho and Regent Street restaurants . . . ,[17]

it cannot be said that Eliot ever became an Imagist. By 1915 Amy Lowell had replaced Pound as leader of the group, and in spite of the fact that April 1915 saw the publication of the first anthology, Some Imagist Poets,[18] the group was on the decline. Even in this first volume, the best of Lowell's three anthologies, "There was somewhat less variety, and less conciseness, than in the poems of Pound's anthology . . . ,"[19] Des Imagistes (1914). By 1917, Eliot's attitude toward the Imagists was dismissive: "But I am not here concerned with imagism, which is a theory about the use of material,"[20] he said in his "Reflections on Vers Libre." Although Eliot asserted the importance of the Imagist movement to literary history, he was not part of the movement.

A point of great controversy is whether or not Eliot had contact with the Imagists prior to his historical meeting with Pound in September of 1914. Grover Smith suggests that "Eliot's imagism was of his own contriving, for he was not in touch with the contemporary experiments of T.E. Hulme and F.S. Flint."[21] It appears that by Eliot's "imagism" Smith means his use of precise, concrete images. It is clear that Eliot's "imagism" developed independently of Hulme and Flint, for no poem of Eliot's ever relied upon the presentation of just a single image. By 1911, prior to his reading Hulme or Flint, he had written six major poems which show a complex handling of images bound together within a larger structure. Although Eliot was shown some of Pound's poetry in 1908 during his student years at Harvard, he was not impressed by the work at the time.[22] The next likely contact Eliot had with Pound's and Hulme's poetry is in Pound's Ripostes (1912), the appendix of which included four Hulme poems. (It is unlikely that Eliot would have seen the small pamphlet of poems called Christmas 1908 which included Hulme's "Autumn."[23]) It is a matter of critical debate whether Eliot read Ripostes when it came out in 1912 or only later in 1914 in London after being given it to read by Pound. Although Eliot's first contact with Flint's ideas probably was in the March 1913 issue of Poetry which, as I have mentioned, included an essay by Pound, the earliest that Eliot could have encountered Flint's poetry is in the 1914 publication of Pound's anthology Des Imagistes.

As for Eliot's contact with Hulme, it has been generally accepted, until recently, that in spite of the date at which Eliot read Ripostes he probably was not familiar with Hulme's work until the 1924 publication of his essays in Speculations. R. Schuchard makes a different claim in his 1973 article on the subject. He argues that Eliot's contact with Hulme must have begun in 1915 when Pound published poems by both Eliot and Hulme in the Catholic Anthology[24] and when, in the same year, a series of Hulme essays were published in The New Age, a periodical Eliot has said he read during that time.[25] As "evidence" for an actual meeting between Eliot and Hulme in 1915-16, Schuchard points out that both poets were in London during a ten-month period during which time they would have likely been introduced by mutual friends.[26] Schuchard cites other bits of proof for the argument that Eliot was at least aware of Hulme's work before the 1924 publication of _Speculations_. Part of the "proof" given by Schuchard is Eliot's use of Hulme's poetry and philosophical theories in a series of four extension courses in modern French literature, Victorian literature, and Elizabethan literature which he taught between 1916 and 1919. Eliot's own explanation of the stages in his work supports the view that he was aware of Hulme's work before the 1924 publication of _Speculations_. In his introduction to the _Selected Prose of T.S. Eliot_, Frank Kermode states:

> To get his work into perspective Eliot proposed to divide it into three periods. During the first he was writing for the _Egoist_, in which appeared what is arguably his most influential single essay "Tradition and the Individual Talent." The main influences on his work at this time were Ezra Pound (and through him Rémy de Gourmont and Henry James) and Irving Babbit, who at Harvard introduced Eliot to the philosophy of Humanism, and whose traditional doctrines were reinforced, a little later, by the ideas of T.E. Hulme and Charles Maurras.
>
> The second period, from 1918 to about 1930, was primarily one of regular contributions to the _Athenaeum_, edited by Middleton Murry, and the _Times Literary Supplement_, edited by Bruce Richmond; and the third primarily one of lectures and addresses.[27]

This information indicates that Eliot had access to Hulme's work before 1918, if not earlier.

One of the issues in the controversy about the year Eliot first encountered Hulme's work (and therefore Imagist influence) is the date and source for Eliot's poem "The Death of St. Narcissus." It is apparent that the poem shows some influence from Hulme's "Conversion" and Pound's "A Girl," both found in Ripostes. The period during which "The Death of St. Narcissus" could possibly have been composed ranges from 1910 to 1915.[28] Although Gordon claims 1914-15 as the probable period of composition,[29] it still remains unproven whether Eliot read Ripostes immediately after the 1912 publication or later in 1914-15. All that can really be said conclusively about the date of Eliot's first contact with the Imagists is that he met Pound in September of 1914 and subsequently, in 1915, attended some of the Imagist meetings.

Eliot may have seen in the Imagist movement the starting point of modern poetry, but the group's ideas about imagery appear to have had no originating effect on his use of imagery. Although there is a possibility that Eliot read essays or poems by Imagists before this time, his first certain contact with them occurred when he met Pound in London in 1914. As I have explained, Eliot's association with other group members began in early 1915, after the movement was in decline. In light of these two facts, it is significant that by 1911 Eliot had written six major poems. Although these poems aim at precision and clarity of image, the images are always part of a larger structure. Each image is connected to its emotional and social context, connected to other images in the poem, and related to literary tradition, in contrast to the Imagists' images which they made certain were bound to no structure and no context. It may be possible to conclude from this (as I shall argue later) that in some respects Eliot and the Imagists were actually working in opposite directions in their use of the image. Even though the Imagists did not shape Eliot's early poetry, they left traces of their thinking in his early essays. While the "early poems" were published in 1917, in Prufrock and Other Observations, the six major poems in the book were written before 1911. The "early essays," on the other hand, those published in The Sacred Wood (1920) were all written between 1917 and 1920, after Eliot's arrival in London and after his encounter in 1914 with the Imagists' work and theories. In these essays, Eliot becomes a voice in debate on subjects central to the Imagists' theoretical concerns. In The Sacred Wood Eliot collected the essays he had been writing since 1917: they present several of his major critical theories. Some of these theories are related to his concept of imagery; they address such questions as what an image is, the nature of suitable language and subject matter and how the best images are made. Two of his earliest essays, "Reflections on Vers Libre" (1917), and "Ezra Pound: His Metric and Poetry" (1917), mirror the Imagists' and Pound's concern with rhythm in poetry. Although the subject of free verse was in the air, in England it was a major item in Imagist debate (F.S. Flint, for instance, coined the phrase, "unrhymed cadence," to domesticate the French phrase), and Eliot's grappling with the notion of vers libre is probably a consequence of their influence. Addressing their subject, he concluded that ". . . the ghost of some simple metre should lurk behind the arras in even the "freest" verse; to advance menacingly as we doze, and withdraw as we rouse. . . . There is no escape from metre; there is only mastery."[30] In "Ezra Pound: His Metric and Poetry," Eliot expresses his respect for Pound and further indicates his openness to the careful abandonment of traditional metrical forms:

> He [Pound] is, it is true, one of the most learned of poets. . . . He has said himself that when one has the proper material for a sonnet, one should use the sonnet form; but that it happens very rarely to any poet to find himself in possession of just the block of stuff which can perfectly be modelled into the sonnet. . . . Pound's vers libre is such as is only possible for a poet who has worked tirelessly with rigid forms and different systems of metric. . . .[31]

Eliot's statements reflect the same liberality about rhythm as the Imagist principle: "To create new rhythms,"[32] or their earlier rule: "As regarding rhythm: to compose in the sequence of the musical phrase, not in the sequence of the metronome."[33] The obvious comparison is with Pound's theory of "absolute rhythm": ". . . a rhythm, that is, in poetry which corresponds exactly to the emotion or shade of emotion to be expressed."[34]

Further correspondence between Imagist theory and Eliot's thought can be seen in the 1919 essay "Hamlet." In this paper Eliot offers his famous theory of the objective correlative:

> The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.[35]

Eliot's theory is similar to the Imagists' theory of the image, as both must end in sensory experience. The "objective correlative" is probably one of Eliot's clearest statements about the expression of the "particular" in poetry. That is an issue to which he gave his attention in a number of his early critical articles:

> At the same time, shaking himself free of the symbolists, Eliot insisted that poetry must be specific. . . .he admired Pound because his verse was "always definite and concrete," and he saw Donne and Jean de Bosschere as exemplary because, he said, they saw "the thing as it is."[36]

Eliot's "objective correlative" resembles Pound's definition of an image as "an intellectual and emotional complex."[37] Pound's "intellectual and emotional complex" parallels both what Eliot has to say about the making of the image, and what Eliot has to say about who is capable of making good poetry. Eliot advances his theory of the unified sensibility in his essay "The Metaphysical Poets" (1921):

> . . . there is a direct sensuous apprehension of thought, or a recreation of thought into feeling. . . .A thought to Donne was an experience; it modified his sensibility. When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes.38

W. Pratt sees a direct relationship between Imagist theory and Eliot's correlative:

> Since the Imagist poem aimed at being an exact equivalent in rhythm and image for the poet's experience, it may be properly viewed as an advanced stage of the tradition . . . that later received critical expression in Eliot's idea of the "objective correlative.". . .39

The essay "Andrew Marvell" (1921) expresses very clearly Eliot's concept of the precise image and its relation to the suggestiveness insisted upon by the French Symbolists: " . . . we are inclined to infer that the suggestiveness is the aura around a bright clear centre, that you cannot have the aura alone."[40] This perception of the image is in harmony with the Imagist principles: "To produce poetry that is hard and clear, never blurred -- nor indefinite . . ." and "To present an image . . . we believe that poetry should render particulars exactly and not deal in vague generalities however magnificent and sonorous."[41] The anti-cosmic poet view held by the Imagists possibly had its foundations in Hulme's blunt statement: "I want to speak of verse in a plain way as I would of pigs: that is the only honest way."[42]

In addition to his statement that the image is an intellectual and emotional complex, Pound also defined the image in another way in the September 1914 issue of "Vorticism." The definition was Pound's way of explaining how "In a Station of the Metro" was created; it too is consistent with Eliot's "objective correlative":

> . . . I was still trying, and I found, suddenly, the expression. I do not mean that I found words, but there came an equation. . . .I dare say it is meaningless unless one has drifted into a certain vein of thought.[43]

Pound's explanation of creating as a "passive" process is echoed in the "passive attending" Eliot refers to Canto XV of the Inferno in his essay "Tradition and the Individual Talent" (1919):

> The last quatrain gives an image, which "came," which did not develop simply out of what precedes, but which was probably in suspension in the poet's

> mind until the proper combination arrived for it to add itself to. The poet's mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together.[44]

Besides focusing attention on the nature of the image and the kind of cadence imagery was to be set to, Eliot's early essays also deal with the kind of speech that should be used for poetry in the twentieth century. Coffman has pointed out that "Like Hulme, like Hueffer and the Imagists, [Eliot] believed that one of the principal efforts of contemporary poetry should be 'to recover the accents of direct speech.'"[45] (Eliot made this statement in an essay called "Reflections on Contemporary Poetry" which was printed in the September 1917 issue of The Egoist.) That he adhered to this principle throughout his poetic career is shown in his 1944 essay "What is a Classic?". "When an author appears, in his love of the elaborate structure, to have lost the ability to say anything simply . . . the writer is losing touch with the spoken language."[46] Eliot's emphasis upon the use of common speech agrees with the 1915 Imagist principle: "To use the language of common speech."[47]

Related to this emphasis upon the use of contemporary common speech was the Imagists' and Eliot's emphasis upon the use of contemporary subject matter. "Ulysses, Order and Myth" (1923) presents an early statement from Eliot on the topic of the contemporary versus the classic:

> I think that Mr. Aldington and I are more or less agreed as to what we want in principle, and agreed to call it classicism. . . .One can be 'classical,' in a sense, by turning away from nine-tenths of the material

> which lies at hand and selecting only mummified stuff from a museum. . . . Or one can be classical in tendency by doing the best one can with the material at hand.[48]

Eliot insists that the imagery of modern poetry must be contemporary, urban, and that it must issue from common life. His "Baudelaire" (1930), for instance, praises the Symbolist poet for "the use of imagery of the sordid life of a great metropolis. . . ."[49] Eliot's position on subject matter is like the Imagists':

> To allow absolute freedom in the choice of subject. It is not good art to write badly about aeroplanes and automobiles; nor is it necessarily bad art to write well about the past. We believe passionately in the artistic value of modern life, but we wish to point out that there is nothing so uninspiring nor so old-fashioned as an aeroplane of the year 1911.[50]

Eliot's early essays reflect another central Imagist tenet, that which holds that the image must function as speech and not merely as ornament. In his 1914 essay on "Vorticism," Pound wrote: "The point of Imagisme is that it does not use images as ornaments. The image is itself the speech."[51] Eliot's view appears in his essay "Studies in Contemporary Criticism," which appeared in the October 1918 issue of The Egoist: "Metaphor is not something applied externally for the adornment of style, it is the life of style, of language. . . ."[52] "Tradition and The Individual Talent" (1919), the most famous and probably his most important early essay, shows evidence of Imagist influence. The essay defines poetry as ". . . a concentration and a new thing resulting from the concentration of a very great number of experiences. . . ."[53] A similar emphasis is given to concentration in the sixth principle of the Imagist doctrine: "Finally most of us believe that concentration is of the very essence of poetry."[54]

I have argued, then, as the first steps in an inquiry into Eliot's account with the Imagists, that while their theories did not affect his own poetic practice, they may well have contributed to the critical views. In his early essays -- those written between 1917 and 1923 and printed in such journals as *The Egoist* and *The Times Literary Supplement* -- Eliot's thought turns around the critical questions central to Imagism. His early essays can be seen as representing a critical position which in its major points sounds very much like that outlined in the various statements of Imagist principles. Those points persist in Eliot's criticism, too: although he modified some of his views radically, such later essays as "Baudelaire" (1930) and "What is a Classic?" (1944) stick to some of the ground Eliot held in common with the Imagists.

But what of Imagist theories in practice, of the Imagist poems themselves? It has been agreed that in specific instances, Eliot is indebted to them. (See above, for instance, pp. 9-14) It is my contention, however, that while Eliot may have incurred very specific minor debts to the Imagist poets, in the same way as he did to dozens of other poets, or at least to several who inspire the "compound ghost" of his *Little Gidding*, he did not derive his style from Imagist theory.

William Pratt describes the central success test for the Imagists. For them, he says, ". . . the test of the image was that it be rendered exactly, in as few words as possible and with the maximum of visual content. . . . The sparer, starker, more striking the image, the better the poem."[55] For the Imagists, as an examination of their poems can reveal, the spare, stark, striking image was completely dominant. Every other element of an Imagist poem is subservient to that. Imagist poems can be seen, in general, to take three forms. In one, the image is itself the poem, sufficient and complete as an image. Sometimes, several separate "images" are strung together to make a collection of "images." (By "image," here, I mean an "intellectual and emotional complex" which evokes a single sense experience.) In another, a dominant image is attached to a comment on it, a prosy statement which is not integrated with the image but is, apparently, merely appended to it. In the third, the poem depends upon the comparison of images, either on the simple comparison of two "things" to one another, or the more complicated comparison of analogy, which involves a likeness between "ratios" or two sets of two-part statements. In all of these levels of imagist poems which I shall illustrate shortly, the image is concrete and visual, and it is also detached. It is not usually part of a temporal sequence or an item in a "scene" or the embodiment of emotion. The "image" in all of these poems is language used to evoke a single intact sensory experience, and all three of these kinds of Imagist poems exist to feature the image in its singleness. Even in the last, the image set in an analogical relationship, the point is separateness, difference, detachment. In metaphor, an image is transformed; its continuity with its changed shape is emphasized. In analogy, however, an image is held in isolation, and the "other" element in the comparison exists to emphasize that fact.

Edward Storer's "Street Magic" is an example of the single image complete as poem:

> One night I saw a theatre,
>   Faint with foamy sweet,
> And crinkled loveliness
> Warm in the street's cold side.[56]

Although Storer provides several details about the theatre, telling us that it is "faint," "crinkled" and "lovely," and somehow "warm," only one image emerges from this poem. The poem is weak not only because of its dependence upon a single image set adrift from social and emotional context except for a hint of sentimentality ("faint," "sweet," "warm"), but because this single image has so little strength. The image evoked is not precise or very vivid. It is not at all clear what is meant by "foamy sweet" or how this could make a theatre "faint." The "crinkled loveliness" makes only vague reference to what might be an ornamental architectural style. The juxtaposition of "crinkled loveliness" and the theatre's "warm" quality is not made very smoothly -- can it be that the quaint but attractive "crinkled loveliness" of the theatre makes it human and distinct among the other commercial angular buildings of the street? In the poem the "faint" outlines of the theatre as seen in mist suddenly turn into the more detailed architectural "crinkled loveliness" which turns into the "warm" part of an anatomical metaphor in which the street is the "side." What then is the "body" in this metaphor -- a town with only two streets for its two sides? Storer's poem suffers from the slightness of the single image poem and lacks the strength of the form.

Aldington wrote a series of six brief poems titled "Images." Each of them is an example of the Imagists' belief in the single image as poem. In each poem a simple comparison is made between the visual image in nature and an aspect of the speaker's human situation. The poems vary in their degrees of success. The lopsided structure of III, with its flat final line, makes it weaker than II:

> II
> The blue smoke leaps
> Like swirling clouds of birds vanishing.
> So my love leaps forth towards you,
> Vanishes and is renewed.
>
> III
> A rose-yellow moon in a pale sky
> When the sunset is faint vermilion
> In the mist among the tree-boughs,
> Art thou to me.[57]

The weakness of the Imagists' poems (not their principles) is evident in the last poem. A simple visual image, vaguely compared to a person, results in a superficial, unsatisfactory poem. Because the images are not tightly bound in a structure, the poems are not organic wholes: fragments are simply added one to another. A comment or comparison added to an image is weak poetry. Images based on metaphor or bound to other images and the total context of a poem involve transformation. Images based on metaphor can create new connotations for words -- new meaning is created by the connection of elements. This transformation "fuses" the parts of a poem so that, as Eliot said, "a total effect" is produced. There is little power and no creative addition to the language in a poem that simply describes a scene and adds: "Art thou to me." "The method of the Imagists," Harold Monro wrote in 1915, "is to model little detached patterns of words; one such pattern may be left single and called a poem, or several of them may be grouped together."[58]

Richard Aldington's "Poem" which, in its title is an assertion of a position, shows the loose stringing together of "little detached patterns of words." This poem, like some other Imagist work, includes a human element. The "you" of the poem is introduced and is spoken of in terms of metaphors drawn from the natural scene being described:

I have drifted along this river
Until I moored my boat
By these crossed trunks.

Here the mist moves
Over fragile leaves and rushes
Colorless waters and brown, fading hills.

You have come from beneath the trees
And move within the mist,
A floating leaf.

O blue flower of the evening,
You have touched my face
With your leaves of silver.

Love me, for I must depart.
(p. 74)

Pound's poem "Fan-Piece, For Her Imperial Lord" is a two-image poem in which one visual image is simply compared to another visual image, and in a way similar to Aldington's "Images," the resultant image is compared to an ambiguous "you":

O fan of white silk,
    clear as frost on the grass-blade,
You also are laid aside.
(p. 58)

The white silk fan is described or further delineated by its comparison with frost on grass. It is suggested that the "you" is similar to the fan in sharing a white, translucent beauty, and in being similarly "laid aside" and neglected.

A good example of images in analogical relation is Pound's famous Imagist poem:

In a Station of the Metro

The apparition of these faces in the crowd;
Petals on a wet, black bough.
(p. 50)

This poem is more developed and stronger than the previous examples of Imagist work partly because of the vividness of the images, partly because of the evocative quality of the images and partly because of the interaction between the images. The first image is being compared to the second image in two ways: the faces in the crowd are like the petals on the bough. In spite of the similarities between the faces and the petals, the tension or strength of the poem pivots on the contrast between the two images. Both the faces in the crowd and the petals on a wet black bough are "heightened," and particularly distinct for the poet. The way in which pale petals stand out against a wet black bough is the way the faces in the crowd stand out in the poet's vision or "apparition." Another shared characteristic of the faces and the petals is their transience. Just as the petals will be scattered from the branch by the wind and rain, so too, the faces in the crowd will move from this "frozen" moment of apparition and scatter, dispersing the crowd they once were a part of. This very transience is, of course, also a feature of a moment of "apparition." The faces and the petals are also similar in each item being single and part of a whole. Each face and each petal resembles the other faces and the other petals, yet each is distinct as well. The color of the faces is pale against the darker mass of the crowd just as the petals are pale against the darkness of the wet bough. The faces and the petals are similar in shape -- both are somewhat rounded; in a crowd faces can be seen as separate, round shapes, for the face is more or less the only part of the body seen in a crowd. Pound's analogy is multi-layered in meaning; the many levels bind the images together in a close interaction in which the faces appear to be framed by petal outlines and the outlines of petals appear to reflect faces. Pound's poem has become so famous and often-quoted because it makes the most of the strengths of the Imagist poem: a hard, clear precision of image. The poem also goes one step beyond Imagist theory in presenting images which interact with each other.

H.D.'s "Oread" is also a very developed Imagist poem. It is one of the finest Imagist poems for in it two images merge into a single very vivid image:

> Whirl up, sea --
> whirl your pointed pines,
> splash your great pines
> on our rocks,
> hurl your green over us,
> cover us with your pools of fir.
>
> (p. 61)

In this poem, the image of the turbulent sea with its high, pointed waves overtakes the image of the high-pointed pines till the two become one in shape and colour: "pools of fir." This merging of images and the resultant transformation to a new image is rare among Imagist poems. The Imagist poems which have enduring value are those rare single-image poems which are dazzlingly strong like Pound's "Apparition" or those few Imagist poems which include complex relationships among images such as in H.D.'s "pools of fir."

In his essay "Dante" (1929), Eliot gave his view on isolated visual images: "And clear visual images are given much more intensity by having a meaning. . . ."[59] Eliot is referring to the meaning which an image derives from its connection with an emotion or with anything outside itself. Coffman refers to "Reflections on Contemporary Poetry" (1917) to explain Eliot's position on the use of images by his contemporaries in Britain and the U.S.:

> Eliot distinguished two ways in which the problem of subject attitude, and diction had been solved by his contemporaries. The American solution was "to arrest at the object" without relating it to any emotion. This, of course, often results in a superficial, descriptive objectivity; it was Amy Lowell's *externality*, explained more succinctly than she had been able to explain it. The English poets, on the other hand, solved the problem by concentrating their attention upon the trivial, accidental, or commonplace, the result being an unliterary, conversational idiom.[60]

Eliot's judgment is borne out by a survey of Imagist poetry from both the U.S. and Britain. The Americans' tendency to "arrest at the object" without relating it to any emotion is evident in some of William Carlos Williams' work:

The Locust Tree in Flower

Among
of
green

Poem

As the cat
climbed over
the top of

stiff
old
bright

broken
branch
come

white
sweet
May

again.
(p. 79)

the jamcloset
first the right
forefoot

carefully
then the hind
stepped down

into the pit of
the empty
flowerpot
(p. 81)

Both of these poems are limited by their concentration on the visual to the exclusion of related emotion, although "The Locust Tree in Flower" shows a flicker of emotion in the fourth stanza. The work of Amy Lowell, another major American Imagist, shows an even greater tendency toward what Eliot called her "externality":

The Pond

Cold, wet leaves
Floating on moss-colored water
And the croaking of frogs --
Cracked bell-notes in the twilight.
(p. 90)

Although not all of Lowell's poems "arrest at the object" to this degree, some of them suffer from tacked-on emotion which remains in the poem only by visible strain. An example of this problem is "A Lover": "If I could catch the green lantern of the firefly/I could see to write you a letter" (p. 91).

The British Imagists' tendency to focus on the trivial or commonplace, resulting in an "unliterary, conversational idiom," can be seen in Lawrence's "The White Horse." Although several of Lawrence's imagist poems are filled with lovely images, his work sometimes slips into the trivial:

> The youth walks up to the white horse, to put its halter on
> and the horse looks at him in silence.
> They are so silent they are in another world.
> (p. 99)

In general, then, the Imagists used single concrete images as poems, or, in longer poems they linked images in obvious relation by comparison or analogical connection. It is evident that although the Imagists' strong emphasis upon the "hard and clear" image was important to English poetry, they used these images in rather simple ways.

It must be remembered that Eliot came to London with a style. Pound was aware that Eliot ". . . displayed great tact or enjoyed good fortune in arriving in London at a particular date with a formed style of his own."[61] Eliot's style included a much more complex concept of the image than that of the Imagists, partly because of his early influences. By the time he encountered the Imagist group in London in 1914, Eliot had already written six major poems: "Conversation Galante" (1909), "Portrait of a Lady" (1909-1910), "Preludes" (1909-1911), "The Love Song of J. Alfred Prufrock" (1909-1911), "Rhapsody on a Windy Night" (1911), and "La Figlia che Piange" (1911).[62] These poems show as much clarity, precision, and directness as Imagist poems do, and they make it clear that before he read about or met the Imagists, Eliot had already become aware of the importance of the single concrete image and had already gone beyond this concept to the use of images "in context." His insistence on precision probably derives from Pater and the symbolists, the same influences the Imagists had. In spite of their agreement on the importance of the image, Eliot and the Imagists differ in their use of imagery. Eliot did not use the single image as poem; even his earlier major poems use imagery in a more complex way than the Imagists did. His work shows an Imagist emphasis on exactness, directness and clarity of imagery, but he uses the image as a building block with which he constructs a whole. He never presents the stark image devoid of human content or social implication as a poem. As Pratt explains:

> Imagist poetry aimed at complete objectivity, leaving out all rational and moral comment, for behind it was the belief that only the image communicates meaning . . . in the Imagist poem the human content is implied rather than stated.[63]

In fact, in the Imagist poem, the human content is often absent. Eliot had never been misled as some of the Imagists were into thinking that the single visual image unconnected to emotion constitutes a poem. The aspect of this poetry which most bothered Eliot was the detachment of the visual imagination. As we have seen in some examples of Imagist poetry, and as Eliot explained in "Reflections on Contemporary Poetry" (1917),

> . . . the American poet is fearful of betraying any reaction beyond that revealed in the choice and arrangement: the effect is that of an ingenious if sometimes perverse visual imagination in complete detachment from any other faculty.[64]

In Eliot's hands the image is something more complete and more complex than a simple visual image.

Although "Conversation Galante" is governed by Laforguean irony and satiric conversation, and "La Figlia che Piange" is characterized more by a symbolist suggestiveness than by the use of precise images, the other four early major poems use very precise images. "Portrait of a Lady" shows precision in imagery of both a visual, concrete nature and of a psychological nature: "And four wax candles in the darkened room,/Four rings of light upon the ceiling overhead" (p. 18); "She has a bowl of lilacs in her room/ And twists one in her fingers while she talks" (p. 19). "Preludes" offers a series of sharp and related images: "The burnt-out ends of smoky days" (p. 23); ". . . the sawdust-trampled street" (p. 23). Coffman points out the imagistic features of this poem:

> The "Preludes" especially are reminiscent of one aspect of Imagism: they treat their subjects directly by depending upon the image to communicate meaning to the reader; their impact is explained by the imagery which the reader sees, feels or even smells for himself. . . .
>
> The tone of the poem is established by the succession of images and, like much Imagist verse, this is descriptive; but the selection of images is so careful and representative that they assume a limited symbolic range -- they become analytical rather than merely descriptive . . . they evoke rather than describe. . . .[65]

Coffman's opening statements are valid (but he is wrong about when the poem was written as he claims that "Preludes" and "Rhapsody on a Windy Night" were written after Eliot arrived in England). Coffman's analysis also draws attention to the way in which Eliot's work often combines the exactness of images that characterized the Imagists' work and the suggestiveness of symbol he learned from the symbolists. In fact, it is likely that Eliot first learned about the importance of both from the symbolists and in particular from Baudelaire, to whom he refers as his first major influence. In Prufrock we find the lines: "And when I am formulated, sprawling on a pin,/When I am pinned and wriggling on the wall" (p. 15). The precision of "formulated" and "pinned" leaves no question of the particular emotion or the particular position Prufrock finds himself in. The exactness of "sprawling" and "wriggling" emphasizes the helplessness resulting from the rigidity implied by the first two words. "Rhapsody on a Windy Night" includes the wonderfully precise image: "And you see the corner of her eye/Twists like a crooked pin" (p. 26). Grover Smith sees this poem as a series of images:

> "The Rhapsody" has for speaker a man who, experiencing a "vision of the street," soliloquizes in response to visual images. His is the consciousness, corresponding to that of the women in "Preludes," which marshals the flickering images into a pattern of subjective durée.[66]

There are several examples of Eliot's use of images in complex patterns in these poems.

Eliot differed from the Imagists in that he was always concerned with structure as well as with image. Pratt points out that "Williams felt . . . that 'Imagism failed because it lost structural necessity'. . . ."[67] It can be said that Eliot was using the Imagist emphasis on the hard, clear image (of his own discovery) in the long poem. One of the major differences between Eliot's pre-1914 poems and the Imagists' work is the difference between the short and long poem. William Pratt provides a general comparison of the Imagist poem to the long poem: "The plot or argument of older poetry is replaced by a single dominant image or a quick succession of related images; its effect is meant to be *instantaneous* rather than cumulative."[68] Eliot made use of related images but he also understood that this effect is not the same as the instantaneous effect of non-relational images operating by the "logic of the imagination." Pratt sees all of the longer and best modern poems as developments of Imagist theory:

> Indeed, after all, what are the longer poems of Williams, Pound or Eliot but aggregate Imagist poems, set in a sort of mosaic pattern around a dominant image -- a super-image, like The Waste Land, for example, or arranged in successive "ideograms" as in the Cantos? And even the longest of them, in Williams' Paterson, Pound's Cantos, or Eliot's Four Quartets, the effect of instantaneous perception or simultaneity is as notable as in the shortest Imagist poem. . . .[69]

Peter Jones believes that Eliot's preface to Anabasis holds the clue to the relationship between the Imagist poem and the long poem:

> A further aspect of the problem of imagistic writing in contemporary poetry is the problem of length. Imagist poetry is concise, tight, and precise, with no narrative. How does it cope with a subject of considerable complexity? Eliot supplied a clue in his preface to his translation of St.-John Perse's Anabase: "Any obscurity of the poem, on first readings, is due to the suppression of 'links in the chain,' of explanatory and connecting matter, and not to incoherence or to love of crytogram. The justification of such abbreviation or method is that the sequence of images coincides and concentrates into one impression of barbaric civilization. The reader has to allow the images to fall into his memory without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced. Such selection of a sequence of images and ideas has nothing chaotic about it. There is a logic of the imagination as well as a logic of concepts."[70]

Certainly, the "logic of the imagination" is one of Eliot's ways of incorporating Imagist poetic theory into the long poem.

One of the anticipated problems in the long poem dealing with "a subject of considerable complexity" is the loss of immediacy. A short poem can be comprehended all at once. The long poem, consisting of logically connected parts, cannot be held in total in the mind at once. Its impact is fragmented if the number and complexity of its parts prevents all sections from being held together in the mind at one time.[71] Eliot's theory of the "logic of the imagination," expressed in the Anabasis preface, asks the reader to suspend active concentration on logical sequence, and passively to "allow the images to fall into his memory without questioning the reasonableness of each at the moment." The theory suggests that a long poem, organized with the "logic of the imagination," depends upon a non-linear "total effect" rather than on a logical sequence. This is the clue to the success of the long poem. Helen Gardner recognized Eliot's achievement in Four Quartets. Her explanation of the poem's success is akin to the "logic of the imagination":

> . . . Mr. Eliot has found . . . a solution which may greatly influence later writers, of the problem of the long poem. He has freed it from its dependence on a subject that can be expressed in non-poetic terms. In lyric poetry, particularly in brief lyrics and songs, it is often true to say that the subject cannot be separated from the poem; but the longer meditative poem has usually to find a subject which is separable from the poetry, though often of little interest in itself when so separated. . . .But with Four Quartets we cannot summarize the argument nor can we say "what happens." Mr. Eliot has not given us a poem of philosophic argument, though his poem includes philosophic argument. He would probably assent to Keats's confession: "I have never yet been able to perceive how anything can be known for truth by consequitive reasoning."[72]

There was a reason why his early style is in agreement with the Imagists or incorporates many of their theories, as proven in a number of studies: he shared a common background with them. What might be seen as "Imagist" in Eliot's early poems may have come from Poe or the symbolists or Pater or the Romantics. About Poe's effect on his work, Eliot wrote: "I can name positively certain poets whose work has influenced me . . . but about Poe I shall never be sure";[73] however, he also expressed the belief that Poe's essays on poetry deserve consideration.[74] In the "Poetic Principle" (1850) Poe argues in favour of the short poem. Eliot's answer to this position is:

> Yet it is only in a poem of some length that a variety of moods can be expressed; for a variety of moods requires a number of different themes or subjects, related either in themselves or in the mind of the poet. These parts can form a whole which is more than the sum of the parts; a whole such that the pleasure we derive from the reading of any part is enhanced by our grasp of the whole.[75]

Eliot's notion of the "whole" in this essay is very like the "total effect" of his Anabasis preface, just as his reference to themes which are "related either in themselves or in the mind of the poet" echoes his "logic of the imagination." Eliot's concept of the long poem as an organic whole, connected by the "logic of the imagination," is the clue to his use of imagery in his poetry. On this issue, Poe's only effect may have been to sharpen Eliot's argument for the long poem.

Like the Imagists, Eliot also learned from Baudelaire and the symbolists. Eliot read Baudelaire for the first time in 1907 or 1908,[76] and explained in a 1944 interview in La France Libre ". . . that if he had not discovered Baudelaire, and the lineage of Baudelairian poets, he believed that he would not have become a writer."[77] In his 1930 essay, "Baudelaire," Eliot praises the French poet for his main contributions to modern poetry (and to him):

> . . . he gave new possibilities to poetry in a new stock of imagery of contemporary life. . . .It is not merely in the use of imagery of common life, not merely in the use of imagery of the sordid life of a great metropolis, but in the elevation of such imagery to the first intensity -- presenting it as it is, and

> yet making it represent something much more than itself -- that Baudelaire has created a mode of release and expression for other men.[78]

Eliot's other main symbolist influence was Jules Laforgue,whom he discovered in 1908 in Symons' The Symbolist Movement in Literature; he immediately ordered three volumes of Laforgue's work.[79] Eliot himself stated the importance of this stage in his development: "The form in which I began to write in 1908 or 1909, was directly drawn from the study of Laforgue together with the later Elizabethan drama; and I do not know anyone who started from exactly that point."[80]

Pater's "Essay on Style" (1888) may have influenced Eliot as well as the Imagists. In his essay Pater referred to the use of a "frugal closeness of style" and the "just spacing out of word to thought. . . ."[81] About directness in diction he wrote: ". . . there will be no uncharacteristic or tarnished or vulgar decoration, permissible ornament being for the most part structural or necessary. . . ." (pp. 14-15), and about concentration: "For in truth all art does but consist in the removal of surplusage. . . ." (p. 16). One cannot overlook Pater's reference to "relatives" and "correlatives":

> One seems to detect the influence of a philosophic idea there, the idea of a natural economy, of some pre-existent adaptation, between a relative, somewhere in the world of thought, and its correlative, somewhere in the world of language. . . . (p. 27)

Pater's writings on the perception of the artist sound like Eliot's "unified sensibility" in which the poet's mind is "constantly amalgamating disparate experience"[82]:

> Then, if we suppose an artist, he says to the reader, --
> I want you to see precisely what I see. Into the mind sensitive to "form," a flood of random sounds, colours, incidents, is ever pentrating from the world without, to become by sympathetic selection, a part of its very structure, and, of that other world it seems so steadily within. . . .
>
> (p. 28)

Contemporary studies have pointed out that Pater's influence can be seen in many of Eliot's theories.[83] Pater's emphasis on economy of style and directness of diction may have helped make both Eliot and the Imagists aware of their importance.

Some of the ideas held by Eliot were spoken of by the Romantics. In his essay "The Structure of Romantic Nature Imagery," W.K. Wimsatt refers to "an imposition of image upon image,"[84] a process not unlike Eliot's "logic of the imagination." Although Eliot admired much in the work of the metaphysicals and spoke highly of classicism, he never felt that classicism and romanticism were natural opposites as Hulme and others did: "We agree, I hope, that 'classicism' is not an alternative to 'romanticism'. . . ."[85] As a poet who spoke of the "logic of the imagination," and whose work can be said to favour "implication rather than overt statement" and to emphasize "directness of sensory presentation,"[86] Eliot can be said to have proceeded from the Romantic tradition. M.H. Abrams, in an essay called "Structure and Style in the Greater Romantic Lyric," quotes Wimsatt on a point which sounds very much like Eliot's later use of the image. Abrams refers to "'simple association . . . simply asserted' [which involves] the thought in the descriptive details so that the design 'is latent in the multiform sensuous picture.'"[87] The design of "descriptive details" in Eliot's poems can be seen beneath the "multiform sensuous picture." Abrams also draws attention to the agreement between some of Coleridge's ideas and those of the moderns. In 1815 Coleridge wrote: "The common end of all narrative, nay, of all poems, is to convert a series into a whole."[88] On two issues emphasized by the Imagists, the use of common, unornamented speech, and the union of the intellect and the emotions, Abrams quotes Coleridge from the Biographia, in which the latter says of Bowles that he "'combined natural thoughts with natural diction; the first who reconciled the heart with the head.'"[89] A study of the Romantics suggests that there is a history behind many of Eliot's and the Imagists' poetic theories.

Apart from Pound's effect as a member of the Imagist group, his effect on Eliot was distinctive in some ways and warrants separate discussion. It appears that Pound's first involvement with Eliot's work was not a very useful one:

> . . . the first products of that association, included in Prufrock and Other Observations along with his previous work, were unimportant. The earliest of these, "Morning at the Window" . . . tries to recover the atmosphere of "Preludes" and the "Rhapsody": its vocabulary is similar, but the effects are inferior owing to the impression of its verbal conceits. . . . This was the first poem in which Eliot showed any indebtedness to Ezra Pound. . . .[90]

What is not always acknowledged is Pound's contribution to Eliot's second book Poems-1920. K.L. Goodwin quotes Pound on the theoretical collaboration he and Eliot were involved in prior to publication of this book:

> That is to say, at a particular date, in a particular room, two authors, neither engaged in picking the other's pocket, decided that the dilutation of vers libre, Amygism, Lee Masterism, general floppiness had gone too far and that some counter-current must be set going. Parallel situation centuries ago in China. Remedy prescribed "Emaux et Camées" (or the Bay State Hymn Book). Rhyme and regular strophes. Results: Poems in Mr. Eliot's second volume, not contained in his first "Prufrock" (Egoist, 1917), also "H.S. Mauberley."[91]

Perhaps Pound has most accurately named the direction of the flow of influence between him and Eliot as a two-way influence in which "two authors, neither engaged in picking the other's pocket, decided . . . ."

Goodwin views similarities between Pound's and Eliot's work as:

> . . . similarities of ideas rather than of words. They could, therefore, be plausibly attributed simply to Eliot and Pound's sharing of certain attitudes to the art of poetry, rather than to an influence of Pound's poem on Eliot's.[92]

Goodwin also refers to similarity of tone between some of Pound's and Eliot's poems:

> The same tone occurs in Eliot's verses so promptly after his meeting with Pound, that the natural assumption is that Eliot was influenced by Pound. But beyond this there is little trace of influence.[93]

It is with the labels of "similarities" and "collaboration" that I view the fact that both Eliot and Pound published long poems after 1914. Although Pound had been the leader of the major phase of Imagism, after 1914 he began to consider the long poem. "Homage to Sextus Propertius" was first published in 1919 and this was followed by "Hugh Selwyn Mauberley" in 1920. The latter poem is written in quatrains as are the Sweeney poems and many other poems in Eliot's Poems-1920. No doubt these poems were the products of

Eliot's and Pound's determination to get back to "Rhyme and regular strophes," although Eliot does not seem to have made as successful use of the form as did Pound. Considering Eliot's six long major poems, written pre-1914, one certainly cannot make a case for Pound's having initiated Eliot in the use of the long poem.

Although, as Goodwin points out, Eliot's gratitude to Pound for help with publication made him over-estimate Pound's influence, Pound's editing of The Waste Land had a significant effect on the poem.[94] The Waste Land can be seen as part of the "later developments" which received stimulus from the Imagist movement, and which, as a result, can be considered, as C.K. Stead claims, one of two ". . . occasions on which [English poetic tradition] has become pure Image."[95] It was Pound's editing of the poem which was largely responsible for the preservation of precise images and passages of "the first intensity"[96] and the loss of more diffuse material. The principles evident in Pound's editing correspond to the Imagists' emphasis upon the presentation of hard, clear images through the use of exact diction and concentrated language.[97] Contemporary studies of The Waste Land confirm this feature of Pound's editing.[98] Although some critics, like Goodwin, maintain that "With these techniques of imagism and the ideogrammic method at his disposal before their meeting, Eliot could learn little from Pound,"[99] it is history that his assistance with the publication of Prufrock, his editing of The Waste Land, and his role as a thinking, comrade poet made Pound an important part of Eliot's career as a poet.

Eliot's arrival in London with a style cannot be overemphasized. Stanley Coffman's research has convinced him that Eliot was even more aware of the importance of the image than were the Imagists. He quotes an article called "Observations" which appeared in The Egoist, May 1918, under the signature T.S. Apertyx:

> Early published articles show that, even more fully than Pound, he [Eliot] understood the nature and function of the image in verse. Of Mina Loy, he wrote: "she needs the support of the image, even if only as the instant point of departure; in this poem she becomes abstract, and the word separates from the thing."[100]

By that date, 1918, Eliot had been exposed to the Imagist principles but his application of their theories outstripped theirs. Although Eliot named Imagism as the starting point of modern poetry, the movement was not a starting point for him. Their theories may have been a beginning for other modern poets but Eliot had had many "beginnings" by the time he met the group. I think that Eliot introduced modern poetry into England and that his theory and use of the image was far more significant for modern poetry than that of the Imagists. Although Pound later became interested in the long poem, until 1914 he and the other Imagists seemed to be working hard to properly hammer out the single image and to perfect their two or four-line poems. By that date Eliot was combining images in more complex patterns than the serial relation of the Imagists' work. C.K. Stead supports the view that Eliot's use of Imagist theory surpassed Imagist achievement:

> In his attitude to the public Eliot aligned himself with the Imagists -- though in this as in all else his opinions were more flexible, more maturely thought out, and more brilliantly stated than those of his fellow poets.[101]

A recent article by John Fuller, far from suggesting that Eliot learned from the Imagists, points out the ways in which he feels their work was inferior to the poetry written by Eliot and the moderns:

> The Imagists, are, on the whole, vague, moonstruck, picturesque. It is not clear that their miniaturist metaphors could ever sustain a weighty subject or a mood that was not evanescent. . . . they turn out to have very little to write about: the reader sated with airy exhortations or Japanese urban fantasies rushes to a poet like Hopkins to remind himself of what images can really be like. It is in various neighbouring or derived traditions that the importance and significance of their objectives bear fruit. . . .
>
> Images presented to the reader, intended to work directly upon his sensibility without the mediation of argument or explanatory syntax, derive in W.C. Williams or T.S. Eliot from a fully and richly imagined world of mundane or cultural complexity.[102]

On the subject of Imagist influence on Eliot, Grover Smith states: "The early poetry of T.S. Eliot, before 1915, depicts attitudes typical also of the later."[103] This could be said of Eliot's poetic style as well as of his attitudes. Eliot's teachers were the same as the Imagists' teachers -- chiefly Baudelaire and the Symbolists, with Pater and the Romantics in the background. Judging from Eliot's poetry from before 1912 ("Conversation Galante," "Portrait of a Lady," "Preludes," "The Love Song of J. Alfred Prufrock," "Rhapsody on a Windy Night," and "La Figlia che Piange"), Eliot learned his lessons better than the Imagists did. Eliot learned to combine the suggestiveness of symbol with the precision of image. Pratt offers Taupin's distinctions between symbol and image:

> Taupin also pointed out the different use of poetic imagery in Imagism and in Symbolism. The Symbolists used images as part of a poem, the Imagists thought of an image as a complete poem. The Symbolists tried for diffuseness and suggestiveness; the Imagists insisted on concentration and directness. . . .But it was Taupin's conclusion, that however great the divergence of technique and language, "between the 'image' of the Imagists and the 'symbol' of the Symbolists there is a difference only of precision."[104]

In 1974 Thomas Rees outlined his view of how Eliot gained the upper hand in image-making in the early part of the century:

> Superadded to what he had from Laforgue, the precise images of Dante and Gautier, together with the Imagism of Pound and Hulme, helped Eliot in arriving at a purity of image. . . .Unfortunately, the Imagists scarcely went beyond "the elaboration of a single visual image" or a series of such images, "in a compound but not a complex relationship.". . . Missing were the intentional blurs and studied obscurities, the rich symbolic aura of meanings, such as one finds in the poetry of Eliot or Mallarmé. Eliot no doubt recognized these weaknesses in the doctrines and practice of the Imagists. He therefore enriched Imagism; he rendered an apt formula for expressing more things without losing Imagist precision. . . .[105]

Recent studies of the Imagists have drawn attention to the contradictions in their goals -- the value they placed upon precision in imagery and the evocative power of symbol.[106] Eliot can be viewed as the modern poet whose work resolved the contradiction in these goals. David Daiches, in a 1940 study of modern poetry to 1913, provides strong support for the position that Eliot took modernism to the Imagists. Daiches's thesis is that:

> Their [Imagist] poetry lacked organic quality; it was still and painted. But Eliot, one of whose dominant qualities as a poet is his sense of form, gave Imagist poetry a dialectic. . . .For Eliot, the image is not important merely as the concrete expression of something seen; its quality is also determined by the requirements of the poem as a whole and it combines with the other images in the poem to produce a complex and dynamic unity.[107]

Daiches's study considers Eliot's placement of the image in a complex context, an achievement more advanced than the work of the Imagists, and an achievement which restored the use of organic images to English poetry. In speaking about the images in "Prufrock" Daiches explains:

> . . . these images give added meaning to future images and the future images reflect back on these images to complete the circle of meaning. This is what we mean when we say that Eliot gave imagism a Dialectic. He is every bit as hard and precise in his use of images as the Imagists are, but he also gives his images an organic function which is not to be found in orthodox Imagist poetry...
>
> This quality of Eliot's is not of course, unique. Most great poets use images organically. Yet it was a quality lacking in both the Georgians and the Imagists, and he restored it to modern poetry.[108]

This chapter began with references to Eliot's attempts to chart the history of the modern movement in poetry. His 1948 lecture "From Poe to Valéry" traces the development of modernism from Poe to Baudelaire, Mallarmé, and Valéry to the English poets of the 1890's to the American and British modernists. Eliot thinks of these writers as stages in the development of a specific line of literary modernism. In his 1953 lecture on "American Literature and the American Language," Eliot referred to the Imagists as ". . . a movement which on the whole is chiefly important because of the stimulus it gave to later developments."[109] It is true that the Imagists' poems are of less importance today than is their impact on later poets who began with the precise image and developed their work from that point. As Pratt points out, Eliot's Four Quartets and Pound's Cantos are nothing but "aggregate Imagist poems, set in a sort of mosaic pattern around a dominant image . . . ."[110] Although, as this chapter has shown, Eliot had a style when he met the Imagists in 1914, his later work can be included in the "later developments" which received some stimulus from the Imagists, particularly in the person of Ezra Pound and particularly in regard to Pound's editing of The Waste Land, the major poem in English in the twentieth century. In fact, Eliot's line of development in the history of modernism beginning with Poe and continuing through the French Symbolists has its culmination in his own work. The Waste Land is the full development in English of the use of precise images in complex patterns, or as Pound said in a July, 1922 letter: "Eliot's Waste Land is I think the justification of the 'movement,' of our modern movement since 1900."[111]

CHAPTER II

IMMEDIATE EXPERIENCE

When he was in Paris in the summer of 1911, Eliot decided that he had to go back to Harvard to study philosophy.[1] It was in June, 1913, according to his biographer, that he bought Bradley's Appearance and Reality. He read it, she presumes, "over the summer vacation."[2] Between then and April 1916, Eliot wrote his doctoral dissertation, Experience and The Objects of Knowledge in the Philosophy of F.H. Bradley. By the time he published his dissertation in 1964, as Knowledge and Experience in the Philosophy of F.H. Bradley, he was, he said, "unable to think in [its] terminology."[3] "Indeed," he said, "I do not pretend to understand it."[4] But the work Eliot later referred to as his "academic philosophizing" left a long-term and important effect on his mind. Hugh Kenner, who first drew attention to the value of the dissertation to students of Eliot's work, estimates its importance:

> From his mid-twenties till his late thirties . . . [Eliot] kept his knowledge of the philosopher's books in repair, and his 1916 thesis . . . is evidence for his unqualified ingestion of certain perspectives of Bradley's which one does not discover him ever to have repudiated. It would be surprising if this transient closeness of identification between himself and the philosopher had not left an ineradicable stain on his mind; and it is precisely as a stain, imparting colour to all else that passes through, that Bradley is most discernible in Eliot's poetic sensibility.[5]

Anne Bolgan, who prepared Eliot's dissertation for publication, and who is the author of the major study of Bradley's influence on Eliot, sees the poet's "philosophizing" as even more firmly chained to the literary work. "What one finds in the poetry of T.S. Eliot is not so much the philosophy of F.H. Bradley," she writes, "as a precise literary variant of it and of its central motifs."[6]

Eliot's work on Bradley has particular relevance to this study: his dissertation is, as Kenner puts it, "a closely argued and widely documented account and defense of Bradley's position concerning 'immediate experience,'"[7] a position which appears to underlie much of Eliot's thought about imagery, especially his concern for a "total effect" of images. Eliot's study of Bradley, says Kenner, carried his thought into formulations which ". . . deprive us of a simple rigid object to stare at, dangling in front of a cardboard freize labelled 'context'. . . ."[8] The Imagists had seen the image, singly or sometimes in series, distinctly outlined against a neutral background. Image and background were distinct from one another and images stood alone or in simple relation to one another. Bradley's concept of "immediate experience" altered or at least strengthened Eliot's view of poetic images in complex relation or bound in non-relational unity with one another and the total fabric of the poem in which they occur.

To examine Eliot's understanding of Bradley's notion of knowledge and experience is to discover Eliot's vision of reality as patterns of "things" in relation. Eliot opens the first chapter of his dissertation with an assertion that he will "take up Bradley's doctrine of 'immediate experience' as the starting point of knowledge."[9] Eliot begins his discussion with a general explanation of knowledge or experience:

> We think on the one hand of material presented to our notice at every moment, and of the whole situation in knowing as a complex with this datum as one of the constituents . . . the various steps in knowing described in an actual piece of knowing in the mind

> of an adult man are abstractions, not known as separate objects of attention. They all exist at the same time; there is no priority in our experience of one element or another. . . .We do not find feeling without thought, or presentation without reflection: we find both feeling and thought, presentation, reintegration and abstraction. . . .[10]

It is noteworthy that Eliot uses the word "complex" to describe the relationship among the various aspects of an instance of knowing. His use of the word insists on the presence, in knowing, of both intellect and emotion and it recalls Pound's attempt to unify those aspects of experience in his 1913 definition of an image as "an intellectual and emotional complex in an instant of time."[11] The dissertation continues with an explanation of the union of thought and feeling in Bradley's concept of knowledge:

> But in order that it should be feeling at all, it must be conscious, but so far as it is conscious it ceases to be merely feeling. Feeling there is an aspect, and an inconsistent aspect, in knowing; it is not a separate indissoluble phase. On the one hand, feeling is an abstraction from anything actual; on the other hand the objects into which feeling is differentiated have a kind of union which they do not themselves account for; they fuse into each other and stand out upon a background which is merely felt, and from which they are continually requiring supplementation.[12]

Although the part of the explanation which refers to "the objects into which feeling is differentiated" seems to obscure Bradley's concept of experience, it is followed by a description of unity between objects and background which is essential to Bradley's thought: "they fuse into each other and stand out upon a background which is merely felt."

Following his explanation of the relationship between thought and feeling in knowledge or experience, Eliot defines feeling in

Bradley's words:

> Feeling is "the general state of the total soul not yet at all differentiated into any of the preceding aspects" and again it is "any particular state so far as internally that has undistinguished unity."[13]

Wollheim's interpretation of Bradley's concept of knowledge clarifies the meaning of "feeling" in the system. He tells us that Bradley set up a hierarchy of knowledge or experience:

> Within this hierarchy four different levels can be discriminated. At the lowest level there is Feeling or Immediate Experience: next the ordinary relational thinking that Bradley finds so "inadequate": then the thinking in which all relations are internal: and finally at the top, thought that transcends all relations, or supra-relational thoughts.[14]

Elsewhere in Essays on Truth and Reality, Bradley asks a question which shows the way he thought the four levels in his hierarchy were related to one another and the way in which they are all part of a single concept: "Is there, in the end, such a thing as relation which is merely between terms? Or, on the other hand, does not a relation imply an underlying unity and an inclusive whole"?[15] Feeling, then, in Bradley's system, is equated with Immediate Experience. Wollheim explains why the two can be equated:

> At the logically lowest level of human thought there is Feeling or Immediate Experience; a fused-like condition in which all the differences and divisions that occupy our attention in ordinary discursive thinking remain still undiscriminated.[16]

Wollheim claims that Feeling had a double significance for Bradley, although the two points of importance are closely related:

> In the first place, it is important because it provides the foundations on which all the higher, more articulated forms of knowledge are constructed. Whatever in the course of inquiry or reflection we may come to know, we can never get beyond or outside what is originally given in Feeling.[17]

Bradley gives particular emphasis to this point: "The one Reality _is_ what comes directly to my feeling through this window of a moment; and this also and again, _is_ the only Reality.[18] The second significance that Feeling or Immediate Experience has in Bradley's hierarchy of knowledge is its complex, dynamic relationship with the fourth and highest level, supra-relational thought:

> Secondly, Feeling is important because in providing us with an instance of a "non-relational immediate felt unity" (_ETR_, p. 176) it in some way prefigures, it somehow provides the model for, or "clue" to, the highest of all forms of thinking, supra-relational thought or the Absolute. Reality being ultimately "a single Experience, superior to relations and containing in the fullest sense everything which is" (_ETR_, p. 246), the thought that is to be adequate to it must also be seamless, and so in this way a reincarnation of primitive Feeling though on a higher level: higher in that the differences and divisions, which in Immediate Experience have not as yet "emerged," "merge" again and "vanish in the Absolute Experience."[19]

Feeling is one example of a "non-relational immediate felt unity" in Bradley's system; the self is another. Eliot quotes Bradley on the self from the latter's _Truth and Reality_: "At every moment my state, whatever else it is, is a whole of which I am immediately aware. It is an experienced non-relational unity of many in one."[20] Bradley further developed this 1914 statement on the self in his later work _Appearance and Reality_ (1930):

> At any time all that we suffer, do, and are, forms one psychical totality. It is experienced all together as a coexisting mass, not perceived as parted and joined by relations even of coexistence. It contains all relations, and distinctions, and every ideal object that at the moment exists in the soul.[21]

Bradley's concept of the self is of use in this discussion as an example of "immediate experience." His understanding of the self as a non-relational unity may have helped to shape or sharpen Eliot's view of experience.

Having dealt with the two major components of experience, thought and feeling, and Bradley's notion of the self, Eliot illustrates the relation of the subject to the object in experience:

> In feeling the subject and the object are one. The object becomes an object by its felt continuity with other feelings which fall outside of the finite centre, and the subject becomes a subject by its felt continuity with a core of feeling which is not related to the object. But the point at which a line may be drawn is always a question for partial and practical interests to decide.[22]

Eliot's model for the relation between the subject and the object in experience is a dynamic one. Initially, the subject is a fused unity which is unrelated to the object. The object is one of many objects outside the subject. During experience, the subject and the object become temporarily more or less unified. Eliot accounts for the reasonableness of this position by reference to Bradley's Truth and Reality: "There is no reason, so long as the one feeling lasts and pervades consciousness, why I should cut off part of the total content and call it the object, reserving the rest to myself under the name of feeling."[23] There is no reason to disturb by definitions the continuity of self and object which occurs during experience. Eliot's clarification of this point shows the perceptual aspect of the position.

The perceptual implication of Bradley's theory of subject-object relation had a strong effect on Eliot, who concluded in his dissertation: "The object stands out, if you will, against a background of experience. . . ."[24] A view of experience as a series of non-relational unities can be seen as leading naturally into a view of poetry as a non-relational unity of images. In "Tradition and the Individual Talent" Eliot replaces Wordsworth's definition of poetry as "emotion recollected in tranquillity" by a new definition: "It is a concentration, and a new thing resulting from the concentration of a very great number of experiences . . . ."[25] If poetry is to be this concentration, a transformation of experiences, and if experiences are to be conceived of as non-relational unities, then poetry, and imagery as the speech of poetry, must also be bound in non-relational unities. Eliot supports the claim for the union of the subject and object in feeling by reference to Bradley: "There are features in feeling (this is the point) which already in a sense belong to and are one with their object, since the emotion contains and unites both its aspects. . . ."[26] Bradley's statement that with Immediate Experience ". . . there is neither a subject nor an object . . ." is echoed in Four Quartets: "music heard so deeply/That it is not heard at all, but you are the music/While the music lasts."[27]

An important development in Eliot's discussion of subject-object relationship in experience is his disagreement with Russell's supposition that objects exist as separate from their context and from the experiencing subject. Eliot emphasizes continuity of consciousness and the incalculable, continuing influence of context:

> We cannot allow Mr. Russell's supposition of a "consciousness" which might merely exist for a moment and experience a sensation of "red." The "red" would simply be a "neutral entity" which might be taken as mental or physical according to the context, but where

> there is no context there is neither mental nor physical. What James calls the context is that of which Bradley speaks when he says that the finite content is "determined from the outside." This determination from the outside is unending. In the first place, there is my present physical constitution, which determines the experience without being an element in it, and there is my whole past, conceived either as the history of my body or as the sequence of my conscious experiences, so far as I can detach them from the objects in the experience, and consider them only as adjectives of myself. And secondly, there are the nature and the connections of the object, which fall outside of the present moment of experience, and are discovered on closer scrutiny.
>
> . . . The real flower, we can say, will be the sum of its effects -- its actual effects upon other entities -- and this sum must form a system, must somehow hang together . . . Thus we are led to the conclusion that the only independent reality is immediate experience or feeling. . . .[28]

Particularly in this section of the dissertation argument it is apparent how Bradley's theories affected Eliot's perception of reality. Bradley's view recognizes that nothing exists separately, but that everything is part of a context and is therefore "determined from the outside." Eliot declares that "This determination from the outside is unending." He concludes that a flower will be "the sum of its effects," and that "this sum must form a system." These statements sound very much like the "total effect" of images he proposes for structure in poetry in his preface to Anabasis.

Eliot connects ideas about feeling and subject-object relations in an explanation of "immediate experience":

> Over and above all relations, it is true, the feeling must be a that, merely there; although strictly speaking not anywhere or at any time. But this aspect of mere existence does not distinguish feeling specifically from any other object. No object is exhausted by its relations,

> and this aspect of mere existence, in all objects as well as feelings, is what we call immediate experience. This aspect of immediacy, of bare existence, is a character of even the most restricted feelings, though they may be at every moment the object of consciousness as well.[29]

Eliot's definition of immediate experience concludes with a reiteration of the complex relationship between thought and feeling in experience. This is consistent with his initial statements that "We do not find feeling without thought," and the more involved "But in order that it should be feeling at all, it must be conscious, but so far as it is conscious it ceases to be merely feeling." Eliot's conclusion shows his confidence in what he has learned from Bradley's concept of immediate experience, but he is not altogether certain that Bradley would agree with the interpretation! Eliot concludes:

> Immediate experience, we have seen, is a timeless unity which is not as such present either *anywhere* or to *anyone*. It is only in the world of objects that we have time and space and selves. By the failure of any experience to be merely immediate, by its lack of harmony and cohesion, we find ourselves as conscious souls in a world of objects. We are led to the conception of an all-inclusive experience outside of which nothing shall fall . . . That Mr. Bradley himself would accept this interpretation of his (Truth and Reality, p. 188) "positive non-distinguished non-relational whole" is not to be presumed.[30]

This passage suggests that the concept of immediate experience may have contributed to Eliot's theory of the isolation of individual experience. Anne Bolgan further clarifies the concept of immediate experience partly by defining it in terms of lines from *Four Quartets*: ". . . we might best conceive of it as a point -- perhaps as "the still point of the turning world" (BN II) -- or as a moment -- perhaps "the unattended/Moment, the moment in and out of time" (DS V).[31]

Eliot's concern with the basic issues found in Bradley's discussion of "immediate experience" can be found in his critical essays. Bradley's notion of the unity of thought and feeling arises again and again in Eliot's writings. In "The Perfect Critic," he wrote: "Not only all knowledge, but all feeling is in perception."[32] The concept of the union of faculties underlies Eliot's theory of the "unified sensibility." In "The Metaphysical Poets," Eliot praised Donne and the metaphysicals in whose work "there is a direct sensuous apprehension of thought, or a recreation of thought into feeling. . . ."[33] Bradley's position on subject-object relations is quite possibly related to the difference between the Imagists' stark, separate concept of the image and Eliot's more complex use of imagery. For Eliot, "the natural object is [not] always the adequate symbol."[34] The fusion of faculties and of subject and object in "immediate experience" leads to the overall view of experience as a non-relational unity, the view that all "things" are part of a context. In "The Metaphysical Poets" Eliot refers to Johnson's complaint about the metaphysicals. Eliot focuses on the issue of "connections" in their work:

> The force of this impeachment lies in the failure of the conjunction, the fact that often the ideas are yoked but not united. . . .But a degree of heterogeneity of material compelled into unity by the operation of the poet's mind is omnipresent in poetry.[35]

Eliot seems to believe that in all poetry there is, at least to some degree, a unifying of material. Eliot's concern about the best structure of imagery in poetry is revealed in his praise of "To His Coy Mistress" in "Andrew Marvell," in which he refers to:

> . . . the succession of concentrated images, each magnifying the original fancy. When this process has been carried to the end and summed up, the poem turns suddenly with that surprise which has been one of the most important means of poetic effect since Homer. . . .[36]

In the same essay Eliot makes a clear distinction between the relational and non-relational -- the difference between things being simply combined and their being "fused": "The wit is not only combined with, but fused into, the imagination."[37] Apart from his direct comment about theories of context and imagery in "Andrew Marvell," Eliot's more indirect discussions of the relations between subject and object and thought and feeling in his other essays must have affected his use of imagery. With Eliot, one is always justified in approaching his poetry through his critical theories because of the unusually close connection between the two.

Several of the six major poems which Eliot wrote before 1911, ("Conversation Galante," "Preludes," "Rhapsody on a Windy Night," "La Figlia che Piange," "Portrait of a Lady," and "The Love Song of J. Alfred Prufrock"), include images which are not only in simple and complex relation but also in non-relational or supra-relational interaction. Although Eliot knew little or nothing of Bradley's theories before 1913, it appears that, to some degree, Eliot's view of experience as an undifferentiated whole of subject and object may have been partly developed already. Hugh Kenner reminds us that "Prufrock was composed in 1911" and points out that:

> Everyman's mind doesn't teem with allusions to Hesiod, Hamlet, Lazarus, Falstaff, entomology, eschatology, John the Baptist, mermaids. What "Prufrock" is is the name of a possible zone of consciousness where these materials can maintain a vague continuity. . . .[38]

Kenner further develops the relationship between Bradley's thought and "Prufrock":

> . . . the whole of Bradley's metaphysic emanates from his assertion that the dichotomy of observer and observed is simply a late and clumsy abstraction, of limited usefulness, crassly misrepresenting the process of knowing. The streets, the yellow fox, the drains, the coffee-spoons are Prufrock; the "evenings, mornings, afternoons," are Prufrock, as much so as the voice which says, "I have known them all already, known them all."[39]

"Prufrock" is based upon an awareness of subject and object united in an undifferentiated whole. For Eliot, Bradley's view of subject and object could, on the evidence of "Prufrock," have had considerable appeal. The poem suggests that Eliot may have been predisposed to think of experience as "non-relational unities"; perhaps Bradley's terms simply provided Eliot with a vocabulary and a system with which to discuss and clarify his own developing ideas.

Eliot did not, however, come to Bradley's work with no experience of contemporary philosophical thought. While he was in Paris in 1911, Eliot attended Henri Bergson's lectures in philosophy.[40] Bergson's effect on his work has been widely noted, and Eliot himself made a connection between the two philosophers in his essay "Francis Herbert Bradley" (1927): "For the secret of Bradley's style, like that of Bergson -- whom he resembles in this if nothing else -- is the intense addiction to an intellectual passion."[41] Lyndall Gordon explores the effects of Bergson on

Eliot's work:

> In "Rhapsody on a Windy Night" (1911), Eliot experimented with Bergson's method of grasping truth not by means of analysis but by casting oneself on a current of immediate perception as it flowed through time.[42]

The idea of "casting oneself on a current of immediate perception as it flowed through time," which provides the experience of "Rhapsody," is similar to Bradley's "immediate experience." Bradley's view of experience as a non-relational unity interested Eliot and it is a similar element in Bergson's work which most appealed to him:

> Eliot thought the most important passage in Bergson's work had to do with the difference between "the heterogeneous qualities which succeed each other in our concrete perception," perceptions which are discontinuous and an underlying harmony which one should be able to deduce.[43]

A consideration of Bergson's philosophical ideas has long been relevant to discussions of imagery. We know that Hulme's ideas about the use of image as the speech of poetry was related to his reading of Bergson. Hynes explains in his introduction to Further Speculations:

> He (Hulme) was attracted to Bergson's belief that the "flux of phenomena" is real but concepts are not, and to his emphasis on intuition as a means of knowledge, the idea that "by intellect one can construct approximate models" but "by intuition one can identify oneself with the flux." Imagism is Hulme's application of these principles to the realm of language: abstractions and conventional locutions are "approximate models," but images identify one with the flux. The former constitute prose, the latter poetry.[44]

In exploring his effect on Hulme's thought, Stanley Coffman refers to the importance of Bergson's "conception of reality as a flux of interpenetrated elements unseizable by the intellect. . . ."[45]

The two modifiers of "elements," "interpenetrated" and "unseizable," make the concept compatible with Bradley's philosophy. "Immediate experience" gave Eliot a vocabulary and a system for the way he was already inclined to think. In the same way, it is possible that Bergson's views may also have coincided with Eliot's views about experience and may have helped make him receptive toward Bradley's view of reality as "things" (whether concrete or abstract) in relation. Coffman explains Bergson's notion of subject-object relation:

> One recalls his (Bergson's) assertion that the artist's function is to place himself within his subject by an act of intuition and to reveal the unique and inexpressible, the intention of life within it. Because language is functionally incapable of expressing an intuition, the poet cannot directly communicate it, but relies upon the suggestive power of his images. . . .46

This too is very like Bradley's thought. Coffman also explains that Bergson dealt with the problem of communicating the "inexpressible" by heavy reliance upon striking analogies. He refers directly to Bergson's An Introduction to Metaphysics (1912):

> . . . many diverse images, borrowed from very different orders of things, may, by the convergence of their action, direct consciousness to the precise point where there is a certain intuition to be seized.47

The more one reads of Bergson the more one can see how his thought may have prepared Eliot's mind for Bradley's thought. Coffman refers to Time and Free Will (1910) to demonstrate Bergson's notion that the artist prepares the way for intuition by lulling the active, resistant powers of intellect and by creating a state of mind receptive to suggestion: "The poet is he with whom feelings develop into images, and the images themselves into words which translate them while obeying the laws of rhythm."[48] Coffman clarifies Bergson's view on subject-object relation in artistic experience:

> Through intuition, he discerns in the face of a living being, for example, the "intention of life, the simple movement that runs through the lines, that binds them together and gives them significance. This intention is just what the artist tries to regain, in placing himself back within the object by a kind of sympathy, in breaking down, by an effort of intuition, the barrier that space puts up between him and his model."[49]

This passage testifies to Bergson's position not only on subject-object unity (at least in the artistic experience) but also his awareness of the "simple movement . . . that binds."

Although Bergson's ideas about perception and reality affected Eliot, undoubtedly provoking him to further thought on subjects already of concern to him, it is Bradley's "immediate experience" which would have clarified or substantiated Eliot's prior thinking about the nature of knowledge and experience. Hugh Kenner believes that Bradley's theory of experience shaped Eliot's concept of a poem, for in Eliot's work "The poem is a continuum in which the perceiving mind, intent on the quality of its own feelings, constantly adjusts the scope and emphasis of its perception."[50] We see this concept of a poem embodied in "Prufrock," "Portrait," "Preludes," "Rhapsody," in The Waste Land and in most of Eliot's work. In "The Metaphysical Poets" Eliot said: "In the seventeenth century a dissociation of sensibility set in."[51] Eliot's concept of a poem, as seen in his major works, is very different from the poems written during the two centuries which Eliot felt were governed by a "dissociation of sensibility." His poems are far from the syllogistic moral and political arguments of some eighteenth century poetry and the romantic tales which characterize much nineteenth century poetry. Yet, as Kenner realizes, for Eliot "The poem is a continuum in which the perceiving mind, intent on the quality of its own feelings, constantly adjusts the scope and emphasis of its perception." This perhaps is Eliot's greatest contribution to modern poetry. Eliot's rejoinder to critics of this structural approach to poetry can be found in his preface to Anabasis: "People who do not appreciate poetry always find it difficult to distinguish between order and chaos in the arrangement of images. . . ."[52] The "continuum" of the "perceiving mind" presented in Eliot's poems is the "stream of consciousness" which is one of the major distinguishing features of twentieth century fiction. This feature of Eliot's work appears to have derived to some degree from Bradley's philosophy. "Stream of consciousness" is the complexity and the continuity of "things" in context. The fusion of subject-object, and thought-feeling, and the fact that elements of perception and experience are bound in patterns of non-relational unity are common to both "stream of consciousness" and Bradley's "immediate experience." Kenner quotes Bradley on a point which relates to Eliot's use of the image in context:

> Everything which is got out into the form of an object -- (for you are starting to simplify experience drastically the minute you say "tree") -- implies still the felt background against which the object comes, and further, the whole experience of both feeling and object is a non-relational immediate felt unity. . . .[53]

To consider the object in context always is the only way not to simplify experience as one does by simply saying "tree." Eliot's poems give us the object, the image, in context.

Although Bradley's effect on Eliot's concept of a poem is of most importance, the philosopher's theories can also be seen reflected in some of Eliot's other critical theories. Kenner has drawn attention to the relationship between Bradley's emphasis upon "things" in context and Eliot's attitude toward an artist's complete works:

> It is very Bradleyan, also, to argue that "The whole of Shakespeare's work is one poem"; so that what is "the whole man" is not simply his greatest or maturest achievement, but the whole pattern formed by the sequence of plays. . . .[54]

Kenner also points out that Bradley's ideas may have affected Eliot's theory about the importance of tradition in the work of an individual artist:

> But in helping him develop his sense of the past, Bradley's was the active role. "Tradition and the Individual Talent" (1919) concludes a train of thought which can be traced through earlier Egoist articles to its origins in the Bradley thesis three years earlier. It follows from Bradley's denial of any separation "of feeling from the felt, or of the desired from desire, or of what is thought from thinking," that our attempt to separate the past from our knowledge of it, what really happened from the way we imagine things to have been, is ultimately meaningless.[55]

Eliot's belief about tradition and the artist is consistent with Bradley's concept of subject-object relationship in its claim that the past is always part of present experience.

The second phase of "immediate experience," knowledge of experience, which follows experience, is a development analogous to Eliot's belief that a critic must make a poem "his own" before he begins to evaluate it:

> It is noteworthy that what this second moment seeks is not reality, but light -- the truth about reality. In a sense we may say that reality, in all its transcendent impersonality, has already, as Bradley says, been "given at the start" (ETR, 199) although it has not yet been taken and made "my" own in knowledge. Experience as immediate, -- that is, experience as "really real" -- simply *is*, and this alone is the real *as such*. But on this level there is not a word to be said about it. Knowledge of experience, and of the reality of which it is identical in substance, constitutes a later stage and involves its death as real at the moment of its birth as truth, except that I.E. does not die for "it is foundational throughout."[56]

As I have mentioned before, Eliot's notion of the unified sensibility appears to be related to Bradley's thought. Bolgan quotes the obituary notice Eliot wrote for Bradley in the *Criterion* (1924); the notice refers to Bradley's style as one

> . . . in which acute intellect and passionate feeling preserve a classic balance . . . his writings perform that mysterious and complete operation which transmutes not one department of thought only, but the whole intellectual and emotional tone of their being.[57]

It is not primarily in his style that Bradley fused thought and feeling. His theory of "immediate experience" proposed a fusion of the two which is echoed in Eliot's theory of the unified sensibility. For Eliot, then, it is the poet of unified sensibility, for whom "there is a direct sensuous apprehension of thought or a recreation of thought into feeling,"[58] who is capable of having and reproducing the fullness of experience in poetry. Kenner makes the link between the poet's reproduction of experience and images in non-relational unity:

> Hence, to reproduce the quality of immediate experience, there is exacted of verse a blending suavity, not an assured rattle of subjects and predicates, nor images standing in explicable analogy to one another.[59]

Kenner is even more specific in connecting sensibility to "immediate experience": "'Sensibility' is Eliot's term for a scrupulous responsiveness that precedes, underlies, and contains any degree of analysis."[60] Bolgan explains the connection between the passing of immediate experience into relational experience and Eliot's concept of the "dissociated sensibility":

> As Immediate Experience moves or breaks out from itself, WHAT was felt that is, (the "real reality of experience") is loosened and dissociated from the THAT (the finite centre of sensibility) which feels, and it is in this temporal "dissociation of sensibility"(SE 247) from the experiential substance of sensibility that relational consciousness is born.[61]

Bolgan further connects Bradley's theory and Eliot's theory by suggesting that it is through "immediate experience" that unification of sensibility is possible in a world that fragments experience:

> The important point here is that even in this world of dirempted experience where "knowing and being are (not) one," and where knowledge of WHAT we experience is temporarily dissociated from the fact of its having been experienced, it is nonetheless the reality of I.E. which, lying behind the "dissociation of sensibility" (SE 147) from its own experiential context, can provide the holistic background within which the "unification of sensibility" (SE 248) can be made up.[62]

Wollheim points out another aspect of Bradley's thought which may have had an effect on Eliot:

> . . . Bradley's picture of Immediate Experience is rigorously "presentational." The word 'presentation,' being an import from philosophy into psychology, is without precision, but it is roughly correct to say that as used at this period it referred to any idea, sensation, or image given to the mind and there passively entertained.[63]

Bradley's belief that ideas or images are "passively entertained" in "immediate experience" is echoed in Eliot's belief that "passivity" is a characteristic of both the creation of poetry and the reader's appropriate reading of poetry. In "Tradition and the Individual Talent" Eliot writes:

> Consequently, we must believe that "emotion recollected in tranquillity" is an inexact formula . . . These experiences are not "recollected," and they finally unite in an atmosphere which is "tranquil" only in that it is a passive attending upon the event.[64]

Eliot suggests that passivity is one of the essential elements in the appropriate reading of poetry. In his preface to Anabasis he states that in order for a reader to apprehend a poem's structure based on the "logic of the imagination," "The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced."[65] The statement sounds as if Eliot had assimilated Bradley's concept of "immediate experience"; it is probably his most important statement about the arrangement of images. Eliot's statement proposes the value of non-relational images. As this chapter has shown, there are many indications that Bradley's philosophy, particularly his concept of "immediate experience," strengthened Eliot's perception of experience and of imagery as elements bound in non-relational unity. Eliot's later work, especially The Waste Land and Four Quartets, is largely composed of images connected in this non-relational or supra-relational way.

CHAPTER III

MUSIC

We have seen so far that Eliot could not have learned to arrange images as he did from the Imagists, who were virtually uninterested in structure. Their interest was almost solely directed toward the image, which they believed could stand in isolation as a poem. Although Eliot's work reflects a concern for the image, his view of the image is as a unit in a larger structure. In chapter two of this study we observed that Bradley's concept of "immediate experience" and its emphasis upon the fusion of the disparate elements of experience could have affirmed Eliot's observations about reality as "things" in context. Bradley's notion of the "non-relational" unities created by "immediate experience" may have helped Eliot draw the conclusion that he did in his preface to Anabasis, that poetry not structured in a linear or syllogistic manner is not chaotic, but may simply be based upon the "logic of the imagination." The similarities of poetry and music were a subject of consuming interest to writers in the first two decades of the century. Eliot's own preoccupation with music is evident in his poetry. One has only to canvass the titles of his poems -- "Preludes," "Rhapsody on a Windy Night," "Nocturnes," "Humouresque," "The Love Song of J. Alfred Prufrock," and of course, "Four Quartets" -- to observe that during the whole of his career he was intensely conscious of the relation of poetry to music. Eliot's concern with the relationship between the two arts is relevant to the argument of this thesis for two reasons: the first is that an understanding of the more than merely rational nature of structure in music can give insight into poetry with complex patterns of imagery; the second is that it seems that Eliot saw his own use of images "in context" as based upon structures similar to those found in music.

In his book on the lieder, S.S. Prawer observes that

> The Romantic and post-Romantic Lied thus resolves itself into an attempt to put Humpty-Dumpty together again: to reunite two arts -- poetry and music -- that were inseparable . . . but had drifted apart in the modern world.[1]

In reviewing the Romantic era, Hugh Miller reports that generally in the nineteenth century "[Composers] felt an affinity with poetry, literature and art. . . ."[2] Although a history of the lieder shows that ". . . the German Lied does not begin with Schubert, or the 'Berlin School,' or even the invention of the thoroughbass in the sixteenth century, but goes back to the oldest music recorded in German-speaking lands,"[3] it is Schubert (1797-1828) who gave fullest development to the lieder between 1811 and 1828. The song had of course been known for centuries but with Schubert progress was made:

> Verse started in Schubert a music that led a closely associated but still an individual existence. There was a more equal union in his art between melody and poetry than has been found in any song-writing since Dowland. In courtly eighteenth century song the words were a peg for the music. But the dawning of a new German literature -- the event of Goethe's and Schiller's fame -- meant a new relationship.[4]

Music and poetry were brought together in Schubert's lieder more equally than ever before.

Later in the nineteenth century, Wagner gave heightened attention to the union of the arts. Wagner was particularly involved with the unity between drama and music:

> The ruling ideal of Wagner's form is the absolute oneness of drama and music; the two are organically connected expressions of a single dramatic idea -- unlike conventional opera in which song predominates and the libretto is merely a framework for the music . . . his ideal of opera as a drama of significant content, with words, stage setting, visible action, and music all working in closest harmony toward the central dramatic purpose -- the ideal, in short, of the Gesamtkunstwerk or "universal art-work" -- was profoundly influential.[5]

Wagner's emphasis on organic connections among the arts was an important one. One of the writers who was much influenced by Wagner's aesthetics was Yeats. The aspect of Wagner's theories which most appealed to Yeats includes a theory of the emotion's dominance in the thought-feeling dichotomy in art. The theory is not unlike Eliot's "logic of the imagination":

> . . . in 1906, Yeats read, and was obviously impressed with, Arthur Symons' essay "The Ideas of Richard Wagner" . . . ."The Wagnerian essay," Yeats wrote Symons, "touches my own theories at several points, and enlarges them at one or two. . . ." . . . From Symons' essay he singled out Wagner's insistence that "a play must not appeal to the intelligence, but by being . . . a piece of self consistent life directly to the emotions." Although the points where the Wagnerian aesthetic touched on Yeats's own were numerous, the largest single area of agreement was this distinction between the emotion and rational appeal of art . . . To Wagner drama is "the emotionalizing of the intellect," the point to which Yeats acknowledged his special debt; the dramatist, said Wagner, must find his action in "a new creation of myth, and this myth must arise from a condensation into one . . . image of all man's energy . . . nature apprehended, not in parts by the understanding, but as a whole by the feeling. . . ."[6]

Certainly Wagner's notion that art is to be apprehended "as a whole by the feeling" demonstrates that Eliot's "logic of the imagination," offered as the tool for both the creation and the apprehension of poetry, was very much a part of a position which had begun to develop among the Romantics in the previous century.

The Romantics' concern with the union of the arts carried over into the twentieth century. One of the dominant traits of twentieth century music has been ". . . experimentation with new forms and media and mixed media."[7] One of the early twentieth century composers, Alexander Scriabin (1871-1915), developed, shortly before his death, a multi-media composition involving light effects:

> This Poem of Fire was the first multi-media composition actually calling for light effects in the score. As early as 1891 in Paris the Song of Solomon had been performed as a "spiritual symphony" with sound, light and perfume. Soon after in America A Trip to Japan in Sixteen Minutes had been staged with geisha dancers, perfumes and music. But Scriabin lifted "shows" from commercialism and spectacle into serious art. In Prometheus, he wanted tonalities made visible as they progressed. He wanted to center the eye in the ear's sonorities.[8]

As Edgard Varese (1883-1965), another modern composer, phrased it, in the twentieth century "Composers are now able as never before to satisfy the dictates of that inner ear of the imagination."[9] Freedom of form in music was part of the movement which was also breaking down barriers among the arts.

The attempt to unite poetry and music occupied the modern poets, too. Hulme's "Notes on Language and Style" express his awareness of the relationship between the two:

> To this piling-up and juxtaposition of distinct images in different lines, one can find a fanciful analogy in music . . . Two visual images form what one may call a visual chord. They unite to suggest an image which is different to both.[10]

And in 1918 Pound defined his art in terms which denied the possibility of separating the two:

> Poetry is a composition of words set to music. Most other definitions of it are indefensible, or metaphysical. The proportion or quality of the music may, and does, vary; but poetry withers and "dries out" when it leaves music, or at least an imagined music, too far behind it.[11]

Pound also suggests that the music of poetry should not be a static, mechanical feature. He insists on a subtlety of effect when offering his theory of "absolute rhythm," "a rhythm, that is, in poetry which corresponds exactly to the emotion or shade of emotion to be expressed."[12]

Modern writers' preoccupation with music also has its roots in the nineteenth century. In England it was Walter Pater who made the famous remark that "All art constantly aspires to the condition of music." He made the remark, perhaps oddly, in an essay on the works of "the School of Gioriogine." And the essay, because of that remark about music, became the most famous in his Renaissance, even though it was not added to that collection until the second edition of 1888. Pater goes on:

> All art constantly aspires towards the condition of music. For while in all other kinds of art it is possible to distinguish the matter from the form, and the understanding can always make this distinction, yet it is the constant effort of art to obliterate it. That the mere matter of a poem, for instance, its subject, namely, its given incidents or situation -- that the mere matter of a picture, the actual circumstances of an event, the actual topography of a landscape -- should be nothing without the form, the spirit, of the handling, that this form, the spirit, this mode of handling, should become an end in itself, should penetrate every part of the matter: this is what all art constantly strives after, and achieves in different degrees. . . .It is the art of music which most completely realizes this artistic ideal, this

> perfect identification of matter and form. In its consummate moments, the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other; and to it, therefore, to the condition of its perfect moments, all the arts may be supposed to tend and aspire.[13]

Pater's discussion is essential to an understanding of the relationship between poetry and music in the modern period: music is the highest of the arts, he says, the prototype of the arts, because of its union of form and content, and quality in poetry depends upon the degree to which it achieves the state of music, the union of form and content. Following his claim for the union of form and subject as the measure of excellence in a work of art, Pater admits to the existence of two opposing faculties with which one can apprehend the subject matter of a poem. Pater discredits the intellectual faculty as the "mere intelligence" and defines that which is more than "mere intelligence" as the "artistic spirit." By "artistic spirit" Pater implies all that is apart from the rational -- intuition, imagination, emotion:

> . . . it is easy enough for the understanding to distinguish between the matter and the form, however much the matter, the subject, the element which is addressed to the mere intelligence, has been penetrated by the informing, artistic spirit. But the ideal types of poetry are those in which this distinction is reduced to its minimum; so that lyrical poetry, precisely because in it we are least able to detach the matter from the form, without a deduction of something from the matter itself, is, at least artistically, the highest and most complete form of poetry. And the very perfection of such poetry often appears to depend, in part, on a certain suppression or vagueness of mere subject, so that the meaning reaches us through ways not distinctly traceable by the understanding, as in some of the most imaginative compositions of William Blake, and often in Shakespeare's songs. . . .[14]

His claim is that in the best poetry "mere" subject is suppressed and meaning reaches us through that which is more than "mere intelligence." In Pater's preference for poetry in which ". . . the meaning reaches us through ways not distinctly traceable by the understanding" there is an ancestor of Eliot's "logic of the imagination." In his preface to St.-Jean Perse's Anabasis (1930), Eliot wrote "The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced."[15] The "total effect" of Eliot's remark has much in common with the emphasis, in Pater's essay, on the "most complete form of poetry." Both Pater and Eliot conceive of completeness in verse as an appeal to more than "mere intelligence." In "The Music of Poetry" (1957), Eliot draws attention to the operation of the "total effect" of imagery in dramatic verse: ". . . the use of recurrent imagery and dominant imagery throughout one play," he says, "has to do with the total effect."[16] In his idea of the "logic of the imagination" lies the key to the apparent paradox of the tenet, made in his 1929 essay on Dante, that ". . . genuine poetry can communicate before it is understood."[17]

Eliot, like Pater, was interested in the union of form and content. Both in his essay "The Music of Poetry" and in his preface to Anabasis, Eliot discusses principles of structure in poetry which appeal to more than the "mere intelligence." In "The Music of Poetry," Eliot stresses: "But I would remind you, first, that the music of poetry is not something which exists apart from the meaning."[18] In the same essay, Eliot discusses poetry whose content cannot be reduced to a logical sequence of facts or events:

> It is a commonplace to observe that the meaning of a poem may wholly escape paraphrase. It is not quite so commonplace to observe that the meaning of a poem may be something larger than its author's conscious purpose, and something remote from its origins . . . We can be stirred by hearing the recitation of a poem in a language of which we understand no word. . . .[19]

This passage raises two of the most important aesthetic similarities between poetry and music: their distance from their origins and the universality of their utterance, although this latter point applies only partially to poetry because of the boundaries of language.

There is a kind of rhythm in poetry to which few critics refer when they compare poetry and music. Eliot draws attention to it in his essay on the music of poetry:

> Dissonance, even cacophony, has its place: just as, in a poem of any length, there must be transitions between passages of greater and lesser intensity, to give a rhythm of fluctuating emotion essential to the musical structure of the whole; and the passages of less intensity will be, in relation to the level on which the total poem operates, prosaic. . . . What matters, in short, is the whole poem: and if the whole poem need not be, and often should not be, wholly melodious, it follows that a poem is not made only out of "beautiful words." I doubt whether, from the point of view of sound alone, any word is more or less beautiful than another . . . The music of a word is, so to speak, at a point of intersection: it arises from its relation first to the words immediately preceding and following it, and indefinitely to the rest of its context; and from another relation, that of its immediate meaning in that context to all the other meanings which it has had in other contexts, to its greater or less wealth of association. Not all words, obviously, are equally rich and well-connected: it is part of the business of the poet to dispose the richer among the poorer, at the right points. . . .[20]

I believe that this aspect of the rhythm of a poem binds it more closely to music than do factors like metre alone or the use of onomatopoeia. Eliot summarizes: "My purpose here is to insist that a 'musical poem' is a poem which has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it, and that these two patterns are indissoluble and one."[21] Later in the essay Eliot gives weight to another aspect of the music of poetry:

> So far, I have spoken only of versification and not of poetic structure; and it is time for a reminder that the music of verse is not a line by line matter, but a question of the whole poem . . . It is a music of imagery as well as of sound.[22]

I think that points like this one, points which are essential to the nature of poetry and yet which are more abstract than surface considerations like metre, are frequently missed in discussions of poetry and music. In "The Music of Poetry" Eliot warns against too superficial an approach: "It would be a mistake, however, to assume that all poetry ought to be melodious, or that melody is more than one of the components of the music of words."[23]

The last section of Eliot's essay on music in poetry makes three major points of importance: "But I believe that the properties in which music concerns the poet most nearly, are the sense of rhythm and the sense of structure."[24] The possibility of structural similarities between poetry and music is a very interesting possibility, one which relates the two arts as closely as does the shared element of rhythm. Eliot is aware that ". . . it might be possible for a poet to work too closely to musical analogies: the result might be an effect of artificiality."[25] Although recurrence of themes in poetry and in music is a fairly obvious point of comparison between the two arts, Eliot provides three other related structural principles:

> The use of recurrent themes is as natural to poetry as to music. There are possibilities for verse which bear some analogy to the development of a theme by different groups of instruments; there are possibilities of transitions in a poem comparable to the different movements of a symphony or a quartet; there are possibilities of contrapuntal arrangement of subject-matter.[26]

Eliot's discussion of "development of a theme by different groups of instruments," "different movements of a symphony" and "contrapuntal arrangement of subject-matter" amounts to the same emphasis on context expressed earlier in the essay when he speaks about the music of a word arising more from the context of the poem than from a so-called "inherent" musical quality of the word in isolation. In all three of these types of musical structure, subjects or themes are interwoven in complex patterns. Differences among the parts are often based more on variations (exposition, development, recapitulation) than on absolute differences, for all parts often derive from a common source, making the work of one fabric.[27] The third major point about poetry and music made in the last paragraph of the essay is Eliot's declaration: ". . . I know that a poem or a passage of a poem, may tend to realize itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to birth the idea and the image. . . ."[28] In his essay "Speaking to the Psaltery," Yeats says something which supports this non-rational theory of creativity: ". . . for no beginnings are in the intellect, and no living thing remembers its own birth. . . ."[29] Although not all poems are born of rhythm before word, the occurrence of this phenomenon is a powerful link between music and poetry.

Eliot writes about the genesis of poetry in several other essays. His essay "The Use of Poetry and the Use of Criticism" links the creation of poetry with music: "Poetry begins, I say, with a savage beating a drum in a jungle, and it retains that essential of percussion and rhythm. . . ."[30] Although Eliot is using metaphor in this statement, the more literal level of meaning is intended as well. In "Tradition and the Individual Talent" Eliot refers to Canto XV of the Inferno and advances other theories about the creative process. He maintains that the first stage of creativity in poetry is passive and non-rational in nature and that poetry is remote from its experiential origins as is music:

> The last quatrain gives an image, a feeling attaching to an image, which "came," which did not develop simply out of what precedes, but which was probably in suspension in the poet's mind until the proper combination arrived for it to add itself to. The poet's mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together.[31]

Later, in the same essay, Eliot supports the theory that poetry is remote from its origins: "For it is not the 'greatness,' the intensity, of the emotions, the components, but the intensity of the artistic process, the pressure, so to speak, under which the fusion takes place, that counts."[32]

In Feeling and Form, Susanne Langer discusses the creation of music in much the same terms as those used by Eliot to describe poetic creation:

> . . . a musical work grows from the first imagination of its general movement to its complete, physical presentation, its occurrence. . . .The first stage is the process of conception, that takes place entirely within the composer's mind . . . and issues in a more or less sudden recognition of the total form to be achieved.[33]

She explains further: "Once a matrix of musical thought, a "commanding form," has been grasped by one's artistic imagination, it assumes a peculiarly impersonal status, like an impression from outside, something 'given.'"[34]

In Philosophy in a New Key, Langer declares the importance of the non-rational, unconscious element in the creation of music: "What is true of language is essential in music: music that is invented while the composer's mind is fixed on what is to be expressed is apt not to be music."[35] She later quotes the nineteenth century musicologist, Hanslick, on the subject:

> "An inward singing . . . and not an inward feeling, prompts a gifted person to compose a musical piece." Therefore it does not matter what feelings are afterward attributed to it or to him; his responsibility is only to articulate the "dynamic tonal form."[36]

Many of Langer's aesthetic theories deal with non-rational structures in art and with the similarities between music and poetry. In Feeling and Form, Langer generalizes: "The essence of all composition . . . is the semblance of organic movement, the illusion of an indivisible whole."[37] Later, she speaks again of pattern or context:

> A poem always creates the symbol of a feeling, not by recalling objects which would elicit the feeling itself, but by weaving a pattern of words -- words charged with meaning, and colored by literary associations -- akin to the dynamic pattern of the feeling (the word "feeling" here covers more than a "state"; for feeling is a process, and may have not only successive phases, but several simultaneous developments; it is complex and its articulations are elusive).[38]

In spite of the difference of terms, Langer's discussion can be seen as parallel to Eliot's 1919 articulation of the "objective correlative":

> The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.[39]

Langer applies Eliot's idea of the "logic of the imagination" to all of the arts:

> Since every poem that is successful enough to merit the name of "poetry" -- regardless of style or category -- is a non-discursive symbolic form, it stands to reason that the laws which govern the making of poetry are not those of discursive logic. They are "laws of thought" as truly as the principles of reasoning are; but they never apply to scientific or pseudo-scientific (practical) reasoning. They are, in fact, the laws of imagination. As such they extend over all the arts, but literature is the field where their differences from discursive logic become most sharply apparent. . . .[40]

By declaring that "the laws which govern the making of poetry are not those of discursive logic," Langer theoretically makes possible the use of arrangements of images in which images are bound together by means other than logical or linear structures.

Eliot's theory of the impersonality of poetry applies to creativity in music as well. In "Tradition and the Individual Talent"

Eliot gives his famous analogy for the "depersonalization of art":

> The progress of an artist is a continual self-sacrifice, a continual extinction of personality. . . .I therefore invite you to consider as a suggestive analogy, the action which takes place when a bit of finely filiated platinum is introduced into a chamber containing oxygen and sulphur dioxide. . . .And I hinted, by an analogy, that the mind of the mature poet differs from that of the immature one not precisely in any valuation of "personality," not being necessarily more interesting, or having "more to say," but rather by being a more finely perfected medium in which special or very varied, feelings are at liberty to enter into new combinations.
>
> The analogy was that of the catalyst. . . .The mind of the poet is the shred of platinum. It may partly or exclusively operate upon the experience of the man himself; but, the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material.[41]

The transformation of experience which Eliot is referring to is the same kind of transformation which takes place in the creation of music. If a poem or a piece of music is simply the stark experience or unchanged emotion of the creator, the work is usually sentimental and has little to communicate. Like Langer, Eliot contends that there is an unconscious aspect in the creative process in poetry:

> . . . experiences are not "recollected," and they finally unite in an atmosphere which is "tranquil" only in that it is a passive attending upon the event. Of course this is not quite the whole story. There is a great deal, in the writing of poetry, which must be conscious and deliberate. In fact, the bad poet is usually unconscious where he ought to be conscious, and conscious where he ought to be unconscious.[42]

Eliot's discussion of that element of rhythm in poetry which accounts for "passages of greater and lesser intensity" can also be found in Langer's analysis of music:

> The fundamental relationships in music, [musicologist von Hoeslin] says, are tensions and resolutions; and the

> patterns generated by these functions are the patterns exemplified in all art, and also in all emotive responses. Wherever sheer contrasts of ideas produce a reaction, wherever experiences of pure form produce mental tension, we have the essence of melody . . . the upshot of all these speculations and researches is, that there are certain aspects of the so-called "inner life" -- physical or mental -- which have formal properties similar to those of music -- patterns of motion and rest, of tension and release, of agreement and disagreement, preparation, fulfilment, excitation, sudden change, etc.[43]

By relating the structural patterns of tension and resolution in music to similar patterns in people's mental lives, Langer advances the possibility of this kind of non-logical structure in all of the arts. In Feeling and Form Langer explores aspects of rhythm in music. Just as Eliot asserts that rhythm in poetry is more than a matter of metre, Langer explains the less obvious constituents of rhythm, and names rhythm as the unifying principle in music:

> The principle of rhythmic continuity is the basis of that organic unity which gives permanence to living bodies -- a permanence that, as I have remarked before is really a pattern of changes . . . The commanding form of a piece of music contains its basic rhythm, which is at once the source of its organic unity and its total feeling. The concept of rhythm as a relation between tensions rather than as a matter of equal divisions of time (i.e. metre) makes it quite comprehensible that harmonic progressions, resolutions of dissonances, directions of "running" passages, and "tendency tones" in melody all serve as rhythmic agents. Everything that prepares a future creates rhythm; everything that begets or intensifies expectation, including the expectation of sheer continuity, prepares the future (regular "beats" are an obvious and important source of rhythmic organization): and everything that fulfills the promised future, in ways foreseen or unforeseen, articulates the symbol of feeling.[44]

According to this pronouncement of Langer's, it is rhythm and patterns of rhythm, which bind a musical work together. Eliot professes that the same is true for poetry.

One of the similarities between poetry and music is the way in which words and sounds can be used as symbols. In Philosophy in a New Key Langer explains music's use as symbol:

> . . . there is no doubt that musical forms have certain properties to recommend them for symbolic use: they are composed of many separable items, easily produced, and easily combined in a great variety of ways; in themselves they play no important practical role which would overshadow their semantic function; they are readily distinguished, remembered and repeated; and finally they have a remarkable tendency to modify each other's characters in combination, as words do, by all serving each as a context.[45]

Langer's last point is one of the main points that Eliot makes in his paper on music and poetry. The components of music, like the words in poetry, serve each other as context. At one point Langer states: "Logically, music has not the characteristic properties of language -- separable terms with fixed connotations and syntactical rules for deriving complex connotations without any loss to the constituent elements."[46] The words "fixed" and "connotation" seem to be in contradiction, but Langer later clarifies this in a discussion of a music critic: "Because he considered nothing but conventional denotation as "meaning," he insisted that music could not mean anything."[47] Later in the essay Langer states:

> For music has all the earmarks of a true symbolism, except one: the existence of an assigned connotation. It is a form that is capable of connotation, and the meanings to which it is amenable are articulations of emotive, vital, sentient experiences. But its import is never fixed. In music we work essentially with free forms. . . .[48]

Again, I disagree with the use of "fixed" as an adjective for "connotation," for the freedom of connotation in music, although greater than freedom of connotation in language, is similar to the latter.

In "The Music of Poetry" Eliot says of poetry: "If, as we are aware, only a part of the meaning can be conveyed by paraphrase, that is because the poet is occupied with frontiers of consciousness beyond which words fail, though meanings still exist."[49] Continuing with her examination of music as language, Langer contends that

> The poet . . . does well to speak in figure, to keep his own symbolic form, . . . It is not true that whatever can be expressed symbolically can be better expressed literally. For there is no literal expression, but only another kind of symbol. . . . If music is a symbolism, it is essentially of this untranslatable form. That is the gist of Wagner's description of the "orchestral language." Since this "language" has no conventional words, it can never appeal to discursive reason. But it expressed "just what is unspeakable in verbal language, and what, viewed from our rationalistic standpoint, may therefore be called simply the Unspeakable."[50]

An understanding of the structures in music which are not based on logical or linear principles can lend insight to the ways in which complex patterns of imagery create poetry which can, as Eliot suggests, "communicate before it is understood." In discussing poetry in his essay on music and the other arts, Pater refers to a way in which meaning reaches us other than through the understanding. Eliot's essays assert that melody is just one component of the music of words. He explores the concept of rhythm as passages of greater and lesser intensity, musical pattern as that pattern formed by the secondary meanings of words, and musical pattern as the complex of imagery in a poem.

Thus far in this thesis, we have observed that the Imagists' lack of concern for structure disqualifies them as candidates for likely tutors of Eliot in his arrangement of images. Among his influences prior to the Imagists, probably Baudelaire and the symbolists had the greatest effect in making Eliot aware at once of both the importance of the concrete, precise image and of the necessary dependence of the image upon other images and the rest of the poem. Eliot's contact with the philosophical theories of the late nineteenth and early twentieth centuries, specifically Bergson and Bradley, likely reinforced his growing awareness that "items" in experience become fused and derive meaning from their context. Eliot stated more than once, in his critical writings, that the experience of poetry was to be a composite of many experiences transformed by the creative process. His conclusion, then, that images, the units of poetry, are properly bound in context, like the parts of experience, is a probable one. Eliot's interest in the relationship between music and poetry led him further in the direction of Bradley's proposed "non-relational unities," for in music there are structures which unify subjects in ways not compatible with logical structure. Having traced some of the major theories which Eliot considered during his career, we are now ready to examine the structure or arrangement of images in his poetry. Contrary to the logical arguments of his eighteenth century predecessors, the romantic stories of his nineteenth century predecessors, and in contrast to the stark single-image poems of his contemporaries, Eliot produced poems with complex patterns of images which derived much of their meaning and power from their contexts.

CHAPTER IV

ELIOT'S IMAGES IN CONTEXT

It is my thesis that the images in Eliot's poetry have to be considered "in context." The images do not have their meaning or significance alone, but have their effect by being allowed "to fall into [the reader's] memory successively" so that "a total effect is produced." A significant number of Eliot's images are strongly determined by surrounding words and images. Connections among the words and images of several poems are not serial, cumulative or relational, but as Eliot explains in the preface to Anabasis: "The sequence of images coincides and concentrates into one intense impression." This characteristic of Eliot's imagery can be found throughout his work, from his earliest major works to the Four Quartets of thirty years later. Eliot's apparent tendency to view things "in context," a perception reinforced by contact with Bergson's ideas in 1911 and Bradley's theories in 1913, is evident in four of his six major poems written before 1911 ("Prufrock," "Preludes," "Portrait," and "Rhapsody").

Bradley used the terms "relational" and "supra-relational" when describing levels of knowledge or experience. Whether or not Eliot was conscious of the fact, there is a correspondence between Bradley's terms and the ways in which Eliot's images are connected to other words and images within a poem. Images which affect one another by simple repetition through the "logic of concepts," or by fairly obvious or predictable relationships can be considered "relational." Images joined in these ways are connected by perceivable "relationships." On the other hand, images which are affected by other words or by other images according to a non-linear pattern or "logic of the imagination" rather than by a sequential order or "logic of concepts," can be called "non-relational" or "supra-relational." Images joined in these ways are not connected by explicit verbal cues, but are associated in subtle or unexpected ways, and form an undistinguished whole as do subject and object in Bradley's philosophy. Some images connected in a supra-relational way begin with a series of images connected by verbal cues which then develop into an additional, somewhat inexplicable "leap" at the end of the series. The affiliation of these images with one another is not based on ordinary, evident "relationships" among words.

I believe that Eliot's images that are connected in supra-relational ways represent his most highly developed images. They support the theory that it is necessary to discuss his images as they occur -- in context. The terms "relational" and "supra-relational" are being used in reference to ways in which images are joined rather than to "types" of images. Like most categorical terms, these are not absolute. Although this chapter will not deal with images of Eliot's which are simply relational, I have observed several degrees of "supra-relational" connections ranging from the partially relational to the most complex supra-relational of connections. Although these "degrees" do involve varying degrees of supra-relational connection, they cannot be definitively arranged on a scale of increasing complexity and must therefore be simply seen as different types of connections. The first of these "degrees" of supra-relational connections is that which begins with a series of relationally or obviously connected images and ends with a "leap," a joining of images that is unexpected. The first example, taken from "Prufrock," involves only two images with an apparently "relational" link and a modest leap from one meaning of the key word to a metaphor based on another of its meanings. Two separate images are linked by a word which acts upon the two images, not as simple repetition would, but which binds them in such a way that the second specifies or expands the visual details and meaning of the first:

> 1 My necktie rich and modest, but asserted by a simple
> pin -- . . .
> 2 And when I am formulated, sprawling on a pin,
> 3 When I am pinned and wriggling on the wall.[1]

Although these two images are thirteen lines apart, their effect on each other is great. The first image is concrete and tangible: a "simple" tie pin. The second image brings out the irony in the use of the word "simple": there is nothing simple about the trappings of convention. The second image is abstract, metaphorical, but it depends upon the first image for one level of its meaning. What began as an image of social convention, a tie and tie pin, ends as the brutal insect imagery of Prufrock "formulated," pinned like an insect to be categorized and controlled. Eliot has linked the two images in such a way that the most extreme aspects of social stereotyping and social expectation have accrued to the image of a pin. The two images, linked by repetition, and the final leap into metaphor have greater impact than the metaphor could have had standing alone.

The second example of the supra-relational connection based upon a series of relationally-linked images and an unexpected "leap" is from The Waste Land ("A Game of Chess"). This example features many more images in the initial series and a much larger "leap" than in the first example. Eliot presents images of flame and of glass juxtaposed in such a way as to create endless reflections of flame until by the end of the passage, the last image seems to burst into flame, an effect that heightens the image beyond the simple capacity of the words within that image:

1 The Chair she sat in, like a burnished throne,
2 Glowed on the marble, where the glass
3 Held up by the standards wrought with fruited vines
4 From which a golden Cupidon peeped out
5 (Another hid his eyes behind his wing)
6 Doubled the flames of sevenbranched candelabra
7 Reflecting light upon the table as
8 The glitter of her jewels rose to meet it,
9 From satin cases poured in rich profusion.
10 In vials of ivory and coloured glass
11 Unstoppered lurked her strange synthetic perfumes,
12 Unguent, powdered or liquid -- troubled, confused
13 And drowned the sense in odours; stirred by the air
14 That freshened from the window these ascended
15 In fattening the prolonged candle-flames
16 Flung their smoke into the lacqueria,
17 Stirring the pattern on the coffered ceiling.
18 Huge sea-wood fed with copper
19 Burned green and orange, framed by the coloured stone . . .
20 Under the firelight, under the brush, her hair
21 Spread out in fiery points.
(pp. 66-67)

A chair, flames, bottles of perfume, a copper ceiling, and a fireplace are the major objects in the room. The images in the passage seem to consist of three types: those involving flat surfaces which are shiny and reflective, those involving shapes which are shiny but transparent or flaming, and those which suggest reflection or fluid-like movements. The first of the series of these images is the "burnished throne" of line one. The throne not only shines richly ("burnished") but it is also reflected ("Glowed") in the marble mantel. These details alone would fill a room with brightness and reflections of each brightness, but on the marble mantel is a "glass" which seems to be an "art nouveau" piece, held by standards wound with "fruited vines." Both the glass and the vines seem to be richly-coloured glass, judging by the design. The lavishness of this piece is symbolic of the excessive richness and sensation of the room. The two shining "golden Cupidons," half hidden in the coloured glass, add to the shine and colour of the scene. Almost every word in the passage contributes to this single effect. Line six: "Doubled the flames of sevenbranched candelabra," has as its subject the burnished throne, for it too, with its shiny surface, is capable of reflection as it is itself reflected. The shape and the excess of the multi-branched candelabra with its quivering flames is figuratively "doubled" by its reflection. Already the room is beginning to fill with flame. The lit candelabra is also reflected in the table which, by suggestion, must then be of highly polished wood. The glitter of the woman's jewels on the table adds colour and light to the scene and doubly so as the facets of the jewels must be catching the points of light in the room and must also be reflected in the other articles of furniture. Line nine, although dealing with different kinds of objects than the previous lines, adds to the effect being created. Although the shininess of satin cannot reflect as marble can, its shine is in harmony with the other rich, glowing objects. "Poured," also in line nine, describes liquid movement akin to the movement of flames reflected on a shiny surface. The words "rich" and "profusion," like "Reflecting" in line seven, add to the effect being produced.

Line ten is filled with words and images which cause a similar effect. "Vials" and "coloured glass" suggest both colour and transparency. The shiny opaqueness of "ivory" coincides with the "marble" of line two just as "coloured glass" recalls the "fruited vines" of line three. The key words in line eleven interact closely with each other. "Unstoppered" achieves two things -- by suggestion it draws our attention to the mouths and interiors of the vials and bottles. The word also "releases" the scents of the perfumes into the air, creating a rich olfactory image. The verb "lurked" also draws our attention to the interior of the bottles and it connotes mystery and dimly-seen shapes, connotations which are reinforced by the line's mention of "strange." After the suggestions of scent and the word "perfumes" at the end of line eleven, "Unguent" (although a noun meaning salve or ointment), looks as if it could be an adjective for perfume. One can hear the adjective "pungent" in its place, an appropriate word of description for "strange synthetic perfumes." "Liquid" not only describes one form of the perfume or cosmetics, it also suggests movement, in this case the unseen movement of scent, also suggested by "troubled" and "confused." In the next two lines these invisible and slight "movements" grow to drown "the sense in odours" in the next line. "Stirred" in that line and "ascended" in the next, increases the movement of the scents until they are almost visible, almost tangible. The idea of perfumes ascending and making flames flare with scent is a very sensual image, appealing both to sight and to the sense of smell. Line fifteen is very vivid: the use of "fattening" and the description of the flames as "prolonged," creates a mental image of high quavering flames alternately swelling and rising as the gusts of air and perfume affect them. This image is a good way to identify the flames and their colour, movement, and smell with the perfume bottles and their colours, invisible movement and scents. That is part of what makes the passage so powerful: all of the images are intricately woven together by implication, by juxtaposition, and by shared characteristics. The flames, having flared with the influence of the scented air, are now considered as scent-bearing also: "Flung their smoke." Images of scent give way once more to those of reflection. It is the smoke that is now reflected in the "laqueria" -- the images are all woven together. The reflections are seldom static. This reflection, too, is seen as "stirring" and further reflecting on the "coffered" ceiling; the suggested colour recalls the "burnished throne" of line one. The "pattern" on the ceiling enriches the reflection as all of the implied patterns have done. The last two lines of the passage reinforce the copper colour of the image. It has been the colour of the throne and it is one of the colours of the flames. In fact, these lines, seventeen to nineteen inclusive, provide the more dramatic flame of a blaze. The naming of the colours "copper" and "green" and "orange" tie the passage together with the flames of the candelabra of line six and successive lines. Even the fireplace is of "coloured stone." The amazing thing about the effect of these images is that twelve lines later all of their effects are deposited onto the simple, almost understated image:

> Under the firelight, under the brush, her hair
> Spread out in fiery points.
> (p. 67)

This final image seems ablaze, far from simply featuring a woman with reddish hair or a woman simply brushing her hair within range of firelight.

The second "degree" of supra-relational connection among images is analogous to the musical structure based on a theme and variations: "Writing a variation on a theme consists in transforming it without altering its essence."[2] In this "degree" a key image is given and it is followed by other images based on a slight variation or development of the first image. The most developed example of this effect is to be found in "Portrait of a Lady" which includes several aural images which are connected in a supra-relational manner. Three of Eliot's poems written at about the same time, "Rhapsody on a Windy Night," "The Love Song of J. Alfred Prufrock," and "Preludes," name musical forms in their titles so it is not unusual to find that "Portrait" is based on a musical structure. Although "Portrait" does not have a musical title, the fact that it has three parts divided according to its thematic development (like a concerto) supports the claim that it has a musical structure. Part one acts as an exposition; it states that the experience of the poem was preceded by the speaker's attendance of a concert, and the theme and one variation are given. Part two functions as the development: two variations of the theme are given. Part three can be seen as a recapitulation with an understated musical image given just before the poem ends. This type of association among images can be classed as supra-relational for two reasons. Although there is an explicable connection among the images, that of a "theme and variations," this is a relatively unusual type of structure for literature. The second reason for treating the connection as supra-relational rather than as the simply relational connection present in any pattern of images, is because this is not a simple serial or repetitive pattern: transformation is involved. The images are similar in that they are all musical, but they are different in so far as subsequent images are developments of the first image. In being subtle developments of a "theme," like the variations in a musical composition, the differences among images are complex. The transformations do not follow a linear development but rather they follow a musical structure of exposition, development and recapitulation.

Eliot links the aural images in "Portrait" according to a "theme and variations" structure. First, there is an abstract introduction to music as theme early in the poem (in line eight):

> We have been, let us say, to hear the latest Pole
> Transmit the Preludes, through his hair and fingertips.
> (p. 18)

Once the scene has been set, the aural image or "theme" is stated (fifteen lines later):

> Through attenuated tones of violins
> Mingled with remote cornets.
> (p. 18)

Eleven lines later, beginning the second stanza of Part I, the theme is developed:

> Among the windings of the violins
> And the ariettes
> Of cracked cornets
> (p. 19)

The words "violins" and "cornets" link this aural image with the first, but this time the violin is not simply "attenuated" nor are the cornets "remote." The image is more carefully delineated or developed. The "windings" of the violins and the "cracked" sound of the cornets specify the nature of the sounds: unpleasant. In both cases the images are associated with unpleasant voices, voices making conversation which is tedious, false, and manipulative. The first image is preceded by:

> -- And so the conversation slips
> Among velleties and carefully caught regrets.
> (p. 18)

The second image is preceded by ten lines of tiresome, flattering monologue designed to manipulate the main speaker of the poem into a more intimate relationship.

Part II of the poem includes two aural images which can be seen as variations on the theme of Part I:

> The voice returns like the insistent out-of-tune
> Of a broken violin on an August afternoon.
> (p. 20)

The image is linked in three ways with the previous ones. The word "cracked," describing cornets in the last line of the last image, is more often used to describe a voice than an instrument. The two previous images have been, as already mentioned, associated with unpleasant voices. A "violin" has been one of the instruments used in the previous images. In this way, this aural image is linked with, and yet different from, the two earlier images. This image offers a very specific kind of unpleasant music: the voice is "insistent" and "out-of-tune" like the "broken" violin. After this image one can feel a slowing=down, a diminishing, in the development of the aural image:

> Except when a street-piano, mechanical and tired
> Reiterates some worn-out common song.
> (p. 20)

This variation, in which a piano is the featured instrument, and the speaking voice has become a song, reflects the main speaker's ennui: the piano is "mechanical and tired," and the song is "worn-out" and "common." The tedious voice of Part I, with the help of an old, cliched, and sentimental melody, has almost but not completely succeeded in moving the main speaker.

The aural image in Part III of the poem appears as the third last line of the poem, bringing the chain of aural images and the poem to a close: "This music is successful with a 'dying fall'" (p. 22). Just as Eliot slowed the pace in the previous image by using words like "mechanical," "tired," and "worn-out," in this last image he makes the music end both figuratively and literally with a "dying fall." Eliot is referring to Shakespeare's "dying fall," found in "Orsino's plea in Twelfth Night: 'That strain again, it had a dying fall.'"[3] The unstressed last word of the line causes the cadence to fall and the pace to slow. The musical images in "Portrait" are related to each other and to other parts of the poem in a complex manner. The images function as a whole much as themes in a musical piece would; taken separately the images would not have their full meaning. The subtle transformations in the theme mark the connections among the images as supra-relational rather than as a simple "pattern" of images.

In a similar but more subtle form, the theme and variations connection among images can be found in The Waste Land. Part I functions as the exposition of the "theme," with Parts II, III, and IV acting as development, and Part V acting as a recapitulation. The Waste Land features a recurring image found once in each of the poem's five parts in different variations: the image of bones. Part I, the exposition, gives the "theme" in concrete, but not very vivid form. The key image is introduced by implication: "That corpse you planted last year in your garden" (p. 65). The mention of a year-old corpse in the garden produces an image of a skeleton: bones. Part II, the beginning of the development, picks this up. The corpse becomes "dead men," who have lost their "bones"; "rats" and "alley" are introduced for the first time. The development is toward a more concrete, vivid image of bones, but the image is distanced by the historical implication of the past tense verb "lost":

> I think we are in rats' alley
> Where the dead men lost their bones
> (p. 67)

Part III offers the fullest development of the theme. The image of bones is used twice and develops the details more vividly:

> The rattle of the bones . . .
> White bones naked on the low damp ground
> And bones cast in a little dry garret
> Rattled by the rats' foot only, year to year.
> (p. 70)

These images are made nearer and more real by the use of the present tense and the vividness of the images. The first of these images picks up the "bones" of Part II and gives us their sound. The second image, "White bones naked," recalls the "corpse" of Part I, while the "damp ground" recalls the "garden" of Part I. In this image the visual detail and the sound of the bones are made vivid. The mention of "rats" connects it with the image in Part II. After the detailed development of Part III has made the image vivid, Part IV offers the image in more subtle, almost mythic form:

> A current under sea
> Picked his bones in whispers.
> (p. 75)

Although Part IV is still part of the development, the key image of bones is becoming more abstract, and as in Part II, the image is receding into the past. Part V functions as a recapitulation. The key image of bones appears but the image is proverbial and abstract, simply a repetition of what was a very vivid, concrete image in Part III. The image in Part V is more subtle: "Dry bones can harm no one" (p. 78). In this last use of the image, a mental picture of bones is not actually evoked although the phrase "dry bones" is used. The line encourages the reader to deal with this statement intellectually; it does not evoke a sense experience. This complex of images shows development from a concrete but not very vivid implied key image to an increasingly present, concrete vivid image, to an abstract, proverbial use of the words of the image.

The third "degree" of supra-relational connection among images consists mainly of an effect of multiple and somewhat unexpected overlap of meanings among images. The Waste Land (V What the Thunder Said) is an example of images working together in this way:

1 The boat responded
2 Gaily, to the hand expert with sail and oar
3 The sea was calm, your heart would have responded
4 Gaily, when invited, beating obedient
5 To controlling hands.
(p. 79)

Almost every word in this passage could be underlined, for the interlocking of meanings among them is extensive. "The sea was calm" links together two major parallel images. The parallel structure of "the boat responded" and ". . . your heart would have responded" and the repetition of "responded" sets up the comparison between the two images. The repetition of "Gaily" reinforces the parallels between the images but it also links the motion of the boat on a calm sea, and the motion of the expert hand, with the motion of the "controlling hands" and the heart's (in fact the body's) imagined response. The word itself carries the carefree lightness and the playfulness of the boat's movement on the calm sea into a comparable human response: one that is animated, elated. The repetition of "hand" in the second line and "hands" in line five encourages the tactile aspects of the image. The sail makes one think of the rough texture of sail-cloth or canvas, and the oar suggests cool, smooth surfaces. The sensuous aspects of the second image are there by implication rather than by statement. The word "expert" is richly connotative. In the first image it suggests subtlety of control, delicate or slight movement by an expert being sufficient to steer the course of the boat. This is reinforced by the beginning of the following line "The sea was calm." On a calm sea surely even the smallest movement of sail or oar is adequate. The word "expert" carries over to the "hands" of the second image and suggests a sureness of touch which adds to the sensuality of the scene, as does the suggestion of gentle, fragile motion that governs both images. This passage, together with "when invited" and "responded," sets up a meaningful contrast with "obedient" and "controlling." The conjunction of these words delineates the surrender as the surrender of love, not the implied intimidation that governs the physicality of the Sweeney poems, nor the passive acceptance of what is socially expected in Prufrock's debate whether or not he has ". . . the strength to force the moment to its crisis" (p. 16), nor the mechanical indifference the typist has toward the attacking clerk in The Waste Land, whose caresses are ". . . unreproved, if undesired" (p. 72).

Much is accomplished by the simple word "beating." The word is one of motion and it connects with the motion of the first image. The subject of the verb "beating" is, of course, "heart" from the previous line. The connotation of "beating heart" charges the lines with an excitement akin to the vivacity contained in "gaily." "Beating" also changes the verb tense. "Responded" is past tense; "would have responded" is past conditional; "beating" is in the present tense. The fantasized caresses are made real for a moment. The words "obedient" and "controlling" recall the passive response of the boat, and emphasize the submissive aspect of the sensuous image, increasing the eroticism of the scene. "Obedient" and "controlling" recall the "surrender" which is mentioned fourteen lines earlier in the poem:

> . . . blood shaking my heart
> The awful daring of a moment's surrender
> (p. 78)

A closer examination of the lines shows a broader parallel between the passages. Not only does "surrender" coincide with "obedient" and "controlling," but "heart" occurs in both passages and the first heart is "shaking" as the second heart is "beating."

In some of Eliot's poetry, single words or images which precede an image make that image more vivid and more well-defined, by suggesting themselves into the image, by being in our minds when the image is presented. In his essay, "In Retrospect," Pound pointed out that "There is, however, in the best verse a sort of residue of sound which remains in the ear of the hearer and acts more or less as an organ-base."[4] Although Pound is talking about sound and rhythm, I believe that a similar effect is possible on the "visual" level or the level of the visual "mental image." I am suggesting the operation of an effect related to the "after-image" referred to by psychologists: "The sensory experience that remains when a stimulus is withdrawn."[5] Examination of the after-image phenomenon indicates the possibility of the operation of a similar effect in imagery. A text dealing with the psychology of perception states:

> . . . visual experience does not terminate abruptly upon termination of an intense stimulus. Rather, the visual sensation remains for a brief period of time, and under some conditions it may persist for several minutes. The retinal locus of the excitation which results in such after-images remains fixed despite eye movements.[6]

Other studies have shown the phenomenon to be cortical rather than retinal, which makes this explanation of after-image a particularly useful one as this paper deals primarily with the mental images of poetry. In a paper on "Relational Determination in Perception," Wolfgang Kohler describes "figural after-effects," a synonym for after-images:

> When visual objects, figures, dots or lines have for some time occupied a given region of the field, other visual objects which are now shown in this region tend to be displaced or distorted. Phenomena of this kind are known as "figural after-effects."[7]

Although psychologists agree that "after-images" and "figural after-effects" exist as phenomena, one must look to a philosopher for the assertion that these phenomena exist as objects:

> . . . it is time to argue that hallucinations are part of what there is, that "a red after-image," "a mirage," "a rainbow" are not merely nominal substantives, but actually name things, and in particular, name a special sub-set of the immediate objects of perception. . . .It is sometimes urged that it is part of the meaning of the word "hallucination" that when someone is under an hallucination he is not seeing anything at all, and so that it is simply a matter of definition that if the drunkard who seems to be seeing pink rats is hallucinating, there are no pink rats which he is seeing; and, likewise, Macbeth was not seeing a dagger. But the definition of an hallucination leaves open the possibility that something non-physical, that is, mental, is seen when hallucination occurs. As far as the definition is concerned, there may be pink rat-like (mental) shapes which are seen by drunkards, and there may have been a mental image seen by Macbeth which he mistakenly took to be a dagger. . . . I believe that there are substantial considerations favouring the existence of mental objects and the associated act-object account of having sensations and visual hallucinations (the account of which distinguishes the having from what is had and allows both as existing); indeed I believe that the arguments that follow force us to acknowledge that mental objects exist.[8]

I am suggesting that the "after-image" effect occurs in poetry, not so much as a perceptual phenomenon in which a word on the page is seen and retained (much as the effect of repetition of a word), but rather that the mental image formed as a result of a strong image in poetry remains much as an "after-image" remains, in the mind, not on the retina. In the case of aural, tactile or olfactory images, "mental sensation," rather than "mental image," would seem to be the correct term. Psychologists have found that the "after-image" effect is not limited to vision alone. Bartley states in a book on perception:

> The after-effect phenomenon was originally studied in vision; now certain after effects in other sense modalities are being studied in somewhat the same ways, and are also called figural after effects implying that the very same principle is being dealt with in each modality.[9]

Kohler makes a similar statement in his paper "Relational Determination in Perception": "Vision is not the only sense modality in which satiation and figural after-effects occur."[10] In the same chapter, Kohler outlines the nature of the after-effect as a visual phenomenon. His first point is that "Inspection of any visual objects gives rise to figural after-effects, provided that the objects are clearly segregated from their ground. . . ."[11] Kohler's second point has to do with satiation. He states that low degrees of satiation develop even when objects are only shown for a fraction of a second. He concludes: "We are inclined to infer that virtually all perception of objects goes with a measure of satiation."[12] His third point, one which is particularly important to this discussion, is that "The locus of satiation is mainly cortical rather than retinal."[13] The fact that the after-image effect is cortical rather than retinal supports my suggestion that the operation of the effect in poetry has to do with a mental image rather than simply with the perception of the letters and words which constitute a verbal image on a page.

Although, in a way, all of the preceding degrees of supra-relational connections among images have been partly based on an after-image effect, that is, the continuation or endurance of a mental image and its merging with or in some way affecting the images which follow it, I think there are connections among images which are more strictly or more totally dependent upon the after-image effect. An example of this fourth "degree" of supra-relational connection can be seen in "Burnt Norton":

> The dance along the artery
> The circulation of the lymph
> Are figured in the drift of stars.
> (p. 191)

The different but parallel forms of long narrow pattern in motion in each of the images enriches the final image by providing the visual detail of the image. The pulsing of the blood through the arteries is paralleled by the coursing of the lymph through the circulatory system; the two are mingled. The patterns are all circular and continual. The retention of the first two mental images, both patterns of flow, create the interwoven pattern of the "drift of stars": the Milky Way.

In "East Coker" there is another example of this process:

> 1 O dark dark dark. They all go into the dark,
> 2 The vacant interstellar spaces, the vacant into the vacant,
> 3 The captains, merchant bankers, eminent men of letters.
> 4 The generous patrons of art, the statesmen and the rulers,
> 5 Distinguished civil servants, chairmen of many committees,
> 6 Industrial lords and petty contractors, all go into the dark
> 7 And dark the Sun and the Moon, and the Almanach de Gothe
> 8 And the Stock Exchange Gazette, the Directory of Directors,
> 9 And cold the sense and lost the motive of action.
> 10 And we all go with them, into the silent funeral,
> 11 Nobody's funeral, for there is no one to bury.
> 12 I said to my soul, be still, and let the dark come upon you
> 13 Which shall be the darkness of God. . . . (p. 199-200)

In this passage Eliot creates an image of a dark tunnel, that of "interstellar spaces," and then marches everyone into it. Lines one and two and lines twelve and thirteen (which really belong to the next image) literally and figuratively "enclose" the people in darkness. This method is much more powerful than if the poet had simply provided a list of people and described where they were to go. Lines one and two, which repeat the words "dark" and "vacant," create the image of a dark tunnel. Lines twelve and thirteen create an image of a vast, eternal darkness. By the dense arrangement of words, and by the repetition of "dark," Eliot creates darkness. Between these images of dense darkness is a list of people. The list of people, which creates an image of a line of people, is sandwiched between the two images of darkness. With this darkness at either end of the list of people, Eliot is able to have the people swallowed by darkness. The phrase "vacant into the vacant" makes the grey vacuous figures merge with the darkness of the tunnel, enter it, and pass into the vast darkness beyond. In this passage, the "total effect" of the mental image is created partly because of the retention of the initial image of darkness which is made very powerful by the repetition of "dark."

An even more effective example of the binding of images by an after-image effect is demonstrated by a single line in "Dry Salvages": "And the evening circle in the winter gaslight" (p. 205). Although "circle" here refers primarily to a circle of people, the word carries over to the imagery of the gaslight, so that the visual effect of the gaslight image incorporates the circle which preceded it. There are several reasons why a single line that appears to be simple can work in such a complex way. As we have seen before, Eliot often gives an image in words in one part of a line or passage and gives it by implication in a later part, thus binding the two. In this case, the line and the compound image are divided in two by the word "in." In the first half, "circle" is articulated; in the second half "circle" is implied by "gaslight." There can be circles of people and circles of light. The two halves of the line are of parallel structure: article, adjective, noun. The words used as adjectives, "evening" and "winter," are related by two common connotations or characteristics embodied in the nouns "circle" and "gaslight." Both evening and winter can be associated with gatherings of people (circle) and the need for light (gaslight). The parallel structure in the lines and the parallel connotations of the words bind them together in a way that reinforces the way in which the residual mental image of "circle," in the abstract, carries over to "gaslight." The residual mental image of "circle" is due to the after-image effect on a cortical level or on the level of the mental image as all of the examples have been.

In a more complex way, in "East Coker," the after-image effect produces an amazing overlap of mental images. In the following lines each image lends its effect to each succeeding image, so that the whole is a "total effect" depending upon the "logic of the imagination":

> 1 And quake in purgatorial fires
> 2 Of which the flame is roses, and the smoke is briars.

3 The dripping blood our only drink,
4 The bloody flesh our only food.
(p. 202)

The superimposition of these images upon one another depends largely on their having the colour red in common. Although "red" is never stated, the shared colour of the first images ("fires," "the flame," and "roses") tends to make the shapes of the first images remain as part of the shapes of the second images. There is some correspondence in shape and substance between the image of "fires" in line one and the "dripping blood" of line three. The "quaking fires" of line one are fluid, moving and somewhat insubstantial as are the "dripping blood" and the "drink." There is a similar correspondence in shape between the "flame" and the "roses" of line two and the "bloody flesh" and the "food" of line four. The "flame" and the "roses" are more well-defined in shape, more substantial and static as is the "bloody flesh" and the "food." The lines allow us to see flames and roses in the "dripping blood" and in the "bloody flesh." Given the finer distinctions of visual effect, we see "quaking fires" in the "dripping blood" and "flames" and "roses" in the "bloody Flesh." I find that this example is one of the most striking demonstrations of the power and complexity of the supra-relational connection among images and one of the best items of evidence for the view that Eliot's images must be considered not singly but in context.

The fifth "degree" of supra-relational connection among images is based upon a "focusing" effect. In this type of connection one or more images function like the zoom lens of a camera or a telescope in emphasizing or "enlarging" a key image. The preparatory image may, as the following example shows, create angles which narrow the focus of view. Eliot was quite conscious of this kind of effect in poetry. In "The Metaphysical Poets" Eliot praises Donne for his use of the technique and names its source:

> . . . some of Donne's most successful and characteristic effects are secured by brief words and sudden contrasts:
>
> A bracelet of bright hair about the bone,
>
> where the most powerful effect is produced by the sudden contrast of associations of "bright hair" and "bone." This telescoping of images and multiplied associations is characteristic of the phrase of some of the dramatists of the period which Donne knew. . . .[14]

Eliot's use of this technique is more complex than that of the metaphysicals, for instead of using words in sudden contrast to create one image of this type, he uses one or more images to create the telescoping effect for another key image. "East Coker" begins with an example of striking visual effects:

1 Across the open field, leaving the deep lane
2 Shuttered with branches, dark in the afternoon,
3 Where you lean against a bank while a van passes,
4 And the deep lane insists on the direction
5 Into the village. . . .
(p. 196)

The final image of "deep lane" in line four is so vivid visually partly because of the repetition of "the deep lane" from line one, however, other words and images also contribute to this effect. The setting of the "open field" is a sharp contrast with the dark tunnel of the deep enclosed lane. "Lean" implies direction and therefore sets up the deep and angled image asserted so strongly by "insists." The "direction into" sharpens the angle, and emphasizes the depth of the lane. This opening passage begins a narrowing, a focusing, a telescoping effect.

A few lines later, in the same part of "East Coker," are the lines:

> 1 In that *open field*
> 2 *If you do not come too close, if you do not come too close,*
> 3 On a summer midnight, you can hear the music
> 4 Of the *weak pipe* and the *little drum*
> 5 And see them dancing around the bonfire.
> (pp. 196-97)

The phrase "in that *open field*" echoes similar phrases which occur in both of the preceding stanzas although in those cases the open field introduces completely different scenes. The use of the word "open" is significant, for the field is not "flat" or "bare"; it is "open." This connotes a field opening up toward something in the distance. The mental image of "open field" includes a focus in the distance. The visual arrangement of the words in the first line corresponds to the mental image of "openness" being created by the words. The repetition of the phrase "open field" and the repetition of "If you do not come too close" establishes a mental image and a sense of both distance and diminutiveness, both of which are reinforced by the "*weak* pipe" and the "*little* drum." The suggestion is that the pipe is "weak" because it is both small and distant; the same is true of the "*little*" drum. By the time the fifth line appears, the necessary distance and diminutiveness have already been established by the preceding lines; instantly, the dancers moving around the fire are distant in time and space. It is the combination of the focusing effect of the two preceding passages which sharpens the focus on the wee dancers with their little pipes and drums.

Something similar but much more complicated occurs in "Burnt Norton":

> 1 The unheard music hidden in the shrubbery
> 2 And the unseen eyebeam crossed, for the roses
> 3 Had the look of flowers that are looked at.
> (p. 190)

Against the background of shrubbery in line one, the roses assume a new and heightened existence at the close of line three, notable for its detached tone and abstract diction. The "eyebeam crossed" calls to mind diagrammatic representations of the physiology of perception in which beams of light cross in front of the retina, inverting the image. The phrase also acts as a mechanism of focusing or "zooming in" for a close shot of the roses, as a camera lens would do. Both of these processes make the roses seem more vivid. The clause "for the roses/had the look of flowers that are looked at" makes the roses both subject and object of the scene. This fact makes the roses vivid, large and central to the scene. The repetition of "look" and "looked" and "roses" and "flowers" in just over one line further accentuates the effect. Both of these effects "doubles" the existence of the roses.

The sixth and last "degree" of supra-relational connection I have simply called "interaction" or "interlocking." In this type of connection two or more images are joined in unexpected ways. Although many passages of this type are simpler and less powerful than the connections among images which are based on the after-image effect or focusing, some of the images connected by this more general, more common title, can be considered purely "supra-relational" because of their almost inexplicable impact. In "East Coker" there is an example of images connected partly by the "focusing" effect and partly by the interaction effect:

> Dawn points, and another day
> Prepares for heat and silence. Out at sea the dawn wind
> Wrinkles and slides. . . .
> (p. 197)

In the first line, Eliot makes the dawn, the light, "point" so that "out at sea" is visually sharpened. The two separate images are unusually connected. As a result of the first image, the sea is distant and lit by early morning light. Although nothing within it states this, the second image becomes one of a distant sunlit sea with distinct wind-shaped waves ("wrinkles") spaced by the wind's momentary "slides."

In the second stanza of "Burnt Norton," two other images connect in an unusual way:

> The trilling wire in the blood
> Sings below inveterate scars.
> (p. 191)

The visual and auditory parallels in the two lines make both images more vividly heard and seen. "Trilling" is picked up in "sings," and makes the blood "sing." The wire is identified with scars; this fact mingles the two images. The visual similarity between "wire" and "scar" makes the latter metaphor more real, more tangible, both as "wire" and as throbbing vein.

In "East Coker" there is a more complex example of the "interaction" connection among images:

1 The wounded surgeon *plies* the *steel*
2 That *questions* the distempered part;
3 Beneath the *bleeding* hands we feel
4 The *sharp* compassion of the healer's *art*.
(p. 201)

This image has two parts; dividing between lines two and three. Eliot has divided the lines and the apparently single image into two by a change of perspective triggered by the word "beneath." In the first two lines of the passage, the poet and the reader look over the shoulder of the surgeon into the open body of the patient. The word "beneath" creates a change in perspective; by an act of mental acrobatics, "we" are *beneath* the "bleeding hands," feeling the surgeon's compassionate work. As he has done in previously discussed images, Eliot first names a concrete image, "steel," then he gives a similar abstract image by implication: "*sharp* compassion." Each of the pairs of lines does essentially the same thing, but the repetition of the image in different terms sharpens it. The last two lines would not have their strength if it were not for the first two lines. The sharp surgical instrument of line one is simply denoted as "steel," which evokes an image of a chilly, chilling and very sharp object. The words "plies" and "questions" emphasize the precision and the probing, cutting nature of the instrument. "Beneath the bleeding hands" gives us an image not only of the bloody hands but the "bleeding" flesh they are working in. By the time the reader confronts the "sharp" and "art" of line four those two words have accumulated all of the precision and "sharpness" of the previous lines. The subject of the last line, "compassion," is delineated by those two loaded words. The abstract "compassion" acquires shape and meaning from what has gone before.

In much the same way, in "Dry Salvages" (1941), an olfactory image is delineated by a previous image:

> 1 In the rank ailanthus of the April dooryard,
> 2 In the smell of grapes on the autumn table.
> (p. 205)

The "rank" of line one makes the "smell" of the grapes "rank," overripe, and heavy in odour. "April" suggests that the ailanthus' rankness is that of too strong, heady flowers. "Autumn" in line two reinforces this: the grapes are probably part of other heavy overripe fruitfulness on the "autumn Table." The parallel arrangement of the words within the poem helps to emphasize their relationship to each other.

One of the most striking of the "interaction" connections between images occurs in "Animula":

> 1 Pleasure in the wind, the sunlight and the sea;
> 2 Studies the sunlit pattern on the floor.
> (p. 113)

The scene is an indoor one of "the legs of tables and chairs" (p. 113), but the single image "Pleasure in the wind, the sunlight and the sea" determines the interior image which follows it. The "wind, the sunlight and the sea" constitute movement and pattern picked up by the "sunlit" of line two. The moving pattern of sunbeams on the floor becomes elaborated by the image of wind rippling the surface of the sunlit sea. The outdoor image is brought indoors by one word: "sunlit."

In some of Eliot's poems, combinations of several of these types of supra-relational connections create a complex, rich texture of imagery and meanings. I will discuss three Eliot poems in which most of the images are bound in context. The first of these to be discussed is "Sweeney Erect." In this poem several groups of images work together in a similar way to form a network of effects:

> Paint me a cavernous waste shore
> Cast in the unstilled Cyclades,
> Paint me the bold anfractuous rocks
> Faced by the snarled and yelping seas.
> (p. 44)

The imperative voice and the repetition of "Paint" insists upon or heightens the attention to the visual vividness of the lines, makes one "see" a framed painting of the scene described. What gives this set of images so much strength are the effects of overlap among the images. For example, "cavernous" provides an image of a gaping hole in the rocks, the rough open-mouthed image which is given in another form in the last line by the words "Faced," "snarled," and "yelping." "Cast" makes one think of "mold," one of its meanings, which adds shape and dimension to the image of the "bold anfractuous" (sinuous) rocks. In the last line, "Faced" interacts with several words which precede it. One can hear "paint me a face," "bold-faced," and "rock face" in the last two lines. "Faced" carries many meanings including "overlooking" and "rock face" and is used to suggest the angry, animal-visaged sea.

In this stanza the animal imagery of the natural setting (emphasizing the open yelping mouth) becomes unpredictably connected with the animal imagery (emphasizing hair) used to describe Sweeney:

> This withered *root* of *knots of hair*
> *Slitted* below and *gashed* with eyes,
> This *oval O cropped out with teeth*.
> (p. 44)

The single lines found in the two intervening stanzas: "Which *tangle Ariadne's hair*" and "Gesture of *orang-outang*," insinuate themselves into the passage quoted above. Ariadne is sometimes considered a symbol of rejected love, for Theseus reputedly abandoned her after she saved him from the Minotaur's labyrinth.[15] The fact that Ariadne used a ball of string to save Theseus, Eliot's emphasis in the stanza on Ariadne's tangled hair, the predominance of animal imagery in the poem, and the similarity in name, somehow evoke another mythical figure: Arachne. Arachne was also associated with thread, but her use of thread was in weaving, a skill she perfected to such a degree that she bragged that her weaving excelled that of Athene. Athene, having heard the boast, temporarily spared Arachne's life and engaged her in a weaving contest. When Arachne realized that she had lost the contest, and would lose her life, she took a rope, and going to a grove of trees, she hanged herself. When Athene saw her hanging from a tree, with her hair streaming down, she turned Arachne into a spider.[16] This complex of associations gives insect connotations to the Ariadne of the poem. There is the additional connotation of death, and the possible connotation of death-in-love, because of the association of the female spider with the devouring of the male after mating. These associations connect Ariadne with the image of the hairy orang-outang and with Sweeney. Both images are thus built into the image of Sweeney who is seen as a root or a hairy primitive creature. The "oval O" of Sweeney's yawn evokes the imagery of the first stanza: the animal imagery and the craggy rock "face." "Slitted" and "gashed" imply the crudeness and brutality of Sweeney's appearance, an image which also coincides with the imagery of stanza one.

The previously quoted passage ends with the line: "The sickle motion from the thighs." The following stanza begins "Jackknifes upward at the knees." The use of the underlined words and their juxtaposition create a very strong effect. Both "sickles" and "jackknives" have blades and in fact the former have even been used on occasion as weapons. The use of either of these words in reference to the motion of someone getting out of bed would be somewhat terrifying but the use of both of them so close together emphasizes the threatening appearance of Sweeney. The fact that "sickle" is used as an adjective makes the image more vivid visually. If the word were used as a noun the reader may have been able to pass over it quickly, hastily formulating a vague image of a sickle. Because of its use as a modifier of motion, "The sickle motion," the arc made by a sickle in motion is traced in the reader's mind. In making a mental image of the motion, one is left with a more accurate image of the sickle itself. "Jackknifes," used as a verb, compels the reader to construct a more vivid image of a jackknife than he would at the simple use of the noun. As with the motion of the sickle, the fact that jackknife is given as a verb, implying action, makes Sweeney and the scene more menacing. Identifying Sweeney's limbs with weapons makes him look like the potentially destructive creature he is. As he gets out of bed he is seen

"Pushing the framework of the bed," acting the part of a creature of uncivilized bulk and strength. In the following line when Sweeney is described as ". . . clawing at the pillowslip," it is an animal-like creature we see "clawing," not a human "clawing." By this point in the poem, that single word "clawing," is loaded with the animal imagery which has gone before.

Three stanzas later when one encounters the line "Tests the razor on his leg" one does not simply see a man testing a shaving instrument. The impact of "sickle" and "jackknifes" has taken its toll: the razor is identified with these weapons. Of course the word has its own connotations of danger as well. As a result, Sweeney's razor is menacing; the motion of the razor is menacing as well.

The last stanza offers another juxtaposition of images which, through the connotative value of two words and the content of the poem, take on an unexpected meaning:

> But Doris, towelled from the bath,
>   Enters padding on broad feet,
> Bringing sal volatile
>   And a glass of brandy neat.
>   (p. 45)

With all of the animal imagery that has gone before, one is prepared to see the poem peopled with beast-like creatures: Doris cannot remain an ordinary human figure when she is described as "padding on broad feet." One's image of her as a large, dull, slow animal is sharpened by the mention of "brandy." She appears to be somewhat like a St. Bernard -- mute and automatic in her aid. The overlap effect of the opening lines and the "interaction" connections among other images bind all of the animal imagery and images of mechanical threat into one "total effect": the impression of Sweeney.

The second poem I will discuss as a whole is "Rhapsody on a Windy Night." The first supra-relational connection among images is a series of images connection in a more or less relational way followed by a "leap":

1 And you see the corner of her eye
2 Twists like a crooked pin.
3 The memory throws up high and dry
4 A crowd of twisted things;
5 A twisted branch upon the beach
6 Eaten smooth and polished
7 As if the world gave up
8 The secret of its skeleton,
9 Stiff and white.
10 A broken spring in a factory yard,
11 Rust that clings to the form that the strength has left
12 Hard and curled and ready to snap . . .
13 I could see nothing behind that child's eye.
14 I have seen eyes in the street
15 Trying to peer through lighted shutters . . .
16 Regard the moon,
17 La lune ne garde aucune rancune,
18 She winks with a feeble eye.
19 She smiles into corners.
(pp. 26-27)

In this passage each image of a crooked or twisted thing is lent power by each other image of crookedness or twistedness until finally, in defiance of reasonable expectation, the image is imposed upon the eye of the moon. Even the interplay among images within this context has to be viewed within a broader context. The two major images, the crooked eye of the woman and the crooked eye of the moon, are framed by two sets of lines of almost identical pattern. Seven lines before the image of the woman's crooked eye, the following lines appear:

The street-lamp sputtered,
The street-lamp muttered
The street-lamp said, 'Regard that woman
(p. 26)

Just prior to the line: "'Regard the moon," are the lines:

The lamp sputtered,
The lamp muttered in the dark.
The lamp hummed:
'Regard the moon
(p. 27)

The internal connections among the images are somewhat relational but more complex than simple relation. Line one of the given passage offers the first image, that of the corner of an eye which is twisted like a crooked pin. The image of the eye does not recur for many lines although it is already bound to the final image of the eye by the repeated pattern of lines which I have drawn attention to. What follows the first image of the eyes is a list of twisted things. While the eye of the woman was simply compared by simile to a crooked pin, some of the other twisted things are given in greater detail. In the case of the twisted branch, the image is well-defined: its twistedness by the description of it as "eaten smooth and polished," and its crookedness and whiteness by its comparison to a skeleton. In a subliminal way, the image of the skeleton, by evoking the ghostly, prepares us for the later examination of the eye of the moon. The images of twistedness are all white or metallic, another visual preparation for our encounter with the moon. The images are all dead as the pin and the broken spring. The characteristic of deadness is accompanied by that of emptiness in line thirteen: the empty eyes of the child. With this second occurrence of the image of eyes, more of these images are added. The "eyes trying to peer through lighted shutters" are twisted by implication rather than by direct statement. The "lighted shutters" of line fifteen provide, by implication, the darkness which is to be background for the moon. This is reinforced by the intervening lines about the lamp, lines which even include the word "dark":

> The lamp sputtered,
> The lamp muttered in the dark.
> The lamp hummed.
> (p. 27)

These lines provide a mental image of a row of street lamps shining in the dark; the repetition and the placement of the word "lamp" creates this effect.

When the moon is introduced at the end of the passage, it is very white and its eye reflects the images of twistedness. It "winks," a facial gesture involving the twisting of the eye. The eye is described as "feeble," suggesting that the lines of the eye are further wrinkled. The mention of only one eye on the moon suggests at once a crescent moon, with a curve for its outer surface and a "facial" jaggedness in its inner or concave surface. The moon "smiles"; the word includes connotations of eye-wrinkling. The moon "smiles into corners" with eyes straining and twisted by the expression as were the eyes "trying to peer through lighted shutters."

Within the same poem is another powerful complex of images operating in a supra-relational way. The madness of the moon is subtly alluded to in "The moon has lost her memory" (p. 27). Beyond the obvious partial relationship between memory and madness, the poem's strong earlier image "Midnight shakes the memory/As a madman shakes a dead geranium" (p. 28), already established the association of memory with madness within the context of the poem. In spite of this image's distance from "the moon has lost her memory," the first image is strong enough to have an impact on the latter. The age-old association of the moon with madness and the lines ". . . lunar incantations/Dissolve the floors of memory" (p. 26) heighten the effect of the moon's connection with madness in the poem.

The image of the dead geranium also insinuates madness into the figure of the woman near the end of the poem:

> Her hand twists a paper rose
> That smells of dust and eau de cologne,
> She is alone . . .
> The reminiscence comes
> Of sunless dry geraniums.
> (p. 28)

These "dry geraniums" are the "dead geraniums" shaken by the madman in stanza one. In addition, reference has been made to the woman's memory: "The reminiscence comes." Memory has been associated with madness throughout the poem. The lines "The reminiscence comes/Of sunless dry geraniums" also suggests remembrance of madness, given the earlier association of madness and geraniums. A multiple effect of madness is introduced with the figure of the woman by the repetition of "twists" which is both like "the madman shakes a dead geranium" and which evokes all of the cumulative meanings of the images of twisted things from the central part of the poem. The woman becomes identified with the woman whose eye is twisted like a pin, and associated with the lifelessness of the skeleton (hers is a death in life). The broken spring is lifeless and ruined like the things which populate her room: "smells of dust." Hers are the empty eyes of the child as she twists the paper flower in distracted fashion. Hers are the somewhat mad "eyes in the street/Trying to peer through lighted shutters."

Many other parts of the passage reinforce the suggestion of madness. The woman "twists a paper rose": she lives in a world that is not real. She lives in the past with "dust in crevices." "The old nocturnal smells/That cross and cross across her brain" (p. 28) are all of the past:

> Smells of chestnuts in the street,
> And female smells in shuttered rooms.
> And cigarettes in corridors
> And cocktail smells in bars.
> (p. 28)

All she seems to have is memory and even that is tenuous, for memories "cross and cross across her brain."

"Preludes" is a complex of images connected in supra-relational ways. In the first part of the poem figural after-effects account for the way in which three olfactory images act as prelude to the visual and tactile images of sordidness which come later: ". . . smell of steaks in passageways," "The burnt-out ends of smoky days," and ". . . faint stale smells of beer" (p. 23). Although separated by other unrelated lines, these three images are connected by association, and therefore accumulate meaning from the images preceding them. The "smell" of "steaks" in line one easily connects with line two, as these are steaks fried in rented rooms (not in fancy restaurants), and their smell is likely to include the smells of both "smoke" and "burnt" meat. The second image connects with the third, for "burnt-out ends" or "butts" and "smoky days" include a mental image of cigarettes and smoking, smells often associated with "stale smells of beer" found either in rented rooms or in public places like taverns. These three connected olfactory images fill one's mind with smells which are "common" and somewhat sordid, an appropriate preparation for the visual images of sordidness which follow.

Two of the major visual images are connected in a supra-relational manner:

> Sitting along the bed's edge, where
> You curled the papers from your hair,
> Or clasped the yellow soles of feet
> In the palms of both soiled hands.
> (p. 24)

In this passage, the "after-image" effect accentuates the vividness of the second image. "Edge" is used in reference to "bed" but both the abstract notion of "edge" and its concrete, tactile component remain in the mind. One can actually feel the edge of the bed as one does while sitting on a bed. In line three Eliot gives us an "edge" by implication. When the woman of the poem sits down and clasps the sole of her foot "In the palms of both soiled hands," she would be very conscious of grasping the "edges" of her foot in that particular position. These unspoken "edges" evoke the "edge" of line one. The two interact: the first "edge," by being in the reader's mind when line three is read, gives visual and tactile detail to the position of the figure being described. The "edges" of line three evoke the first "edge" which carries with it the visual fact of the woman "Sitting along the bed's edge." This interaction makes the woman's position more real and in fact makes this position felt by the reader through the emphasis on "edge." What is happening here is simply what Eliot articulated fifteen years later in the Anabasis preface: "The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced."[17]

A similar effect occurs with "curled." In line two, "curled" is articulated; in line four "curled" occurs by implication, for to hold one's foot in the palms of both hands curls the foot forward and upward -- "curled" is an important visual component of the position. As with "edge," both the abstract notion of "curled" and its visual component remain in the mind after line two, so that line four results in an interaction between its use of the word and the image of line two. It is the visual aspect of "curled" that is dominant in line two, while in lines three and four, the implied "curled" draws more heavily upon the tactile aspect of the word. Like "edge," "curled" helps to delineate the position described in line four -- it heightens the visual aspect of the image. Again the interaction works two ways. The implied "curled" of line four evokes the spoken "curled" of line two and connects two of the somewhat pathetic or sordid components of the scene: the woman's attempt to beautify herself and the fact that her hands are soiled.

The four lines I have quoted are a well-structured example in which the supra-relational image works for Eliot. In line one the key word "edge" appears. In line three "edge" is given by implication. In line two the key word "curled" occurs. In line four "curled" is given by implication. So complex a network of juxtapositions can be attributed only to the "logic of the imagination."

Directly following the four lines I have quoted are nine lines with new images:

5 His soul stretched tight across the skies
6 That fade behind a city block,
7 Or trampled by insistent feet
8 At four and five and six o'clock;
9 And short square fingers stuffing pipes,
10 And evening newspapers and eyes
11 Assured of certain certainties,
12 The conscience of a blackened street
13 Impatient to assume the world.
(p. 24)

The images of this passage are all stiff, taut, and linear (not "curled"): "block," "short square fingers," "pipe," and "street." The images are all of surface (not of "edges"): "stretched tight across the skies," and "evening newspaper." The passage is impersonal and matter-of-fact. The people in it are aloof, in contrast to the personal, intimate nature of the previous four-line passage. The four lines which follow the long passage quoted above use words which evoke the image of the first passage (the woman sitting along the edge of her bed):

14 I am moved by fancies that are curled
15 Around these images and cling:
16 The notion of some infinitely gentle
17 Infinitely suffering thing.
(pp. 24-25)

The distance between these lines and the image of the woman clasping her feet helps to prevent these latter powerful lines from being sentimental. By use of the words "curled" and "cling," Eliot evokes the passage which includes the image of the woman clasping "the yellow soles of feet." "Curled" is one of the key words from the first passage but it is used here in an abstract way to describe "fancies," a "notion." "Cling" is used as an appositive for "curled." The former's connotations of helplessness, appropriate for something "gentle" and "suffering," are enriched by including both the visual and tactile aspects of "curled." In a non-relational way the two words "connect" the image of the woman and the "notion of some . . . infinitely suffering thing." The former image benefits from a more developed, more informed delineation of meaning. In "Preludes," before Eliot presents the specific image of the woman sitting on the edge of her bed, he introduces the woman by referring to "the thousand sordid images/of which your soul was constituted" (p. 24). The image brings us in contact with her as a rather pathetic human being; it evokes sympathy in us. Near the poem's end, when Eliot associates the last image (above lines 14-17 inc.) with the first image, he is offering the woman as an example of some "infinitely gentle/infinitely suffering thing." The intervening nine lines offer no one who evokes our sympathy; the lines are a parade of self-assured, aggressive, aloof people going about their business. Yes, the woman might be a bit sordid, but the poet is moved by the notion of "some infinitely suffering thing," not by those of "insistent feet" who are "assured of certain certainties." The connection between the concrete first image and the abstract second image helps to delineate the first. There is both gentleness and suffering reflected in the woman's clasping the "yellow soles of feet" in her "soiled hands." Hers are not the soft white feet nor the clean hands of the leisured. There is a certain pathos in both the image of the woman uncurling papers from her hair (an attempt at beautifying herself) and in the image of her drawing up her feet in an almost fetal position of comfort.

In the same poem there is an even more astonishing link between two images widely separated by most of the poem. Lines five to eight of the poem introduces an image of whirling chaotic movement:

> And now a gusty shower wraps
> The grimy scraps
> Of withered leaves about your feet
> And newspapers from vacant lots,
> (p. 23)

Many aspects of this image are in fact deposited upon the image which ends the poem forty-three lines later:

> Wipe your hand across your mouth and laugh;
> The worlds revolve like ancient women
> Gathering fuel in vacant lots.
> (p. 25)

This image, too, is one of whirling movement, but much enriched by the first image. The connection comes with "revolve," the circling motion given by implication in the first image: "a gusty shower wraps/the grimy scraps/Of withered leaves about your feet." The association between the first and second image gives the latter an atmosphere of bad weather, a "gusty shower" which makes the scene more gloomy, but more importantly, it refines the implied futility of the action in the second image. There is little to gather for fuel, only "withered leaves" and "newspapers," both flimsy and swirling deceptively out of reach in the wind. The whirling disorder (implied) of the first image (". . . a gusty shower wraps/ The grimy scraps/Of withered leaves about your feet") accelerates the speed of the futile whirling activity (stated) of the second image ("The worlds revolve like ancient women/Gathering fuel in vacant lots"). In the final image the worlds are spinning and the laugh is mad with the uselessness of trying to "gather" anything. "Preludes" demonstrates, perhaps better than any other Eliot poem, the operation of his images "in context," in such a way that "The reader has to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced."

CONCLUSION

To demonstrate that Eliot's poetry consists of images arranged simply in patterns is not my purpose; that would not distinguish his imagery from that of many other poets. In order to appreciate the complexity of Eliot's use of imagery, one must examine the connections among the images. It is here that Eliot's achievement is evident. In most poetry, images yield to examination singly and patterns of images can be attributed to fairly obvious cases of recurrence or repetition, in which images retain their individual status. Eliot's images can rarely be explicated singly, for many of them are bound together in such a way as to be "fused" with other images or parts of a poem. The connections among the images can best be described as supra-relational, for they are not arranged according to obvious linear, logical relationships. Images bound in supra-relational ways are in subtle or unexpected association more akin to the "logic of the imagination" than to the "logic of concepts."

It is evident, as Pratt explains, that Eliot's (and Pound's and Williams's) poetry can be seen as "aggregate Imagist poems."[1] The Imagists tended to stall at the single independent image. The sharpening of the single visual image dominated their attention to such a degree that they gave no thought to the matter of structure. When Eliot encountered their theories and their poetry in 1914, he had already written poetry with images in complex association. Four of the six major poems Eliot wrote before 1911 reveal his tendency to view experience, and hence, poetry, as arrangements of "things" in context. Possibly his contact with Bergson's ideas about "the conception of reality as a flux of interpenetrated elements unseizable by the intellect,"[2] and his close study of Bradley's concept of "immediate experience" and "non-relational unities" in which reality "[is] ultimately 'a single Experience, superior to relations,'"[3] helped strengthen Eliot's view of experience as "things" in context. Eliot's statements about the relationship between music and poetry reveal the growing importance he gave to context:

> What matters, in short, is the whole poem. . . .The music of a word is, so to speak, at a point of intersection: it arises from its relation first to the words immediately preceding and following it, and indefinitely to the rest of its context; and from another relation, that of its immediate meaning in that context to all the other meanings which it has had in other contexts, to its greater or less wealth of association.[4]

The network of images, the network of verbal relations, often so subtle and unexpected as to be "beyond" relation, characterizes Eliot's critical thought and his poetry. Beyond the richness of Eliot's images in supra-relational association, there is the lesson to be learned about images. No longer can images be totally explained in themselves any more than one element of experience can be isolated for study without loss of part of its meaning. Arrangement of images in the modern long poem is more complicated than it was in poetry which depended upon the structure of logical argument or the sequence of events in a story. In his preface to Anabasis (1930) Eliot spoke about the need for

> The reader to allow the images to fall into his memory successively without questioning the reasonableness of each at the moment; so that, at the end, a total effect is produced.[5]

It is by this statement in his preface, too, that Eliot defined the "logic of the imagination," the process which he believed essential to the creation and interpretation of modern poetry. Poetry ordered by the "logic of the imagination" often draws criticism from those accustomed to linear structures in poetry. To this Eliot replies: "people who do not appreciate poetry always find it difficult to distinguish between order and chaos in the arrangement of images. . . ."[6] This thesis draws attention to Eliot's concept of order in the arrangement of images.

FOOTNOTES

Preface

[1] Leonard Unger, Moments and Patterns (Minneapolis: University of Minnesota Press, 1956), p. 162.

[2] Unger, p. 161.

[3] Unger, p. 169.

[4] Thomas Rees, The Technique of T.S. Eliot (The Hague: Mouton & Co., 1974), p. 106.

[5] Rees, p. 368.

[6] Rees, p. 369.

[7] David Ward, T.S. Eliot Between Two Worlds (London: Routledge & Kegan Paul Ltd., 1973), p. 132.

[8] Ward, pp. 229-230.

[9] Ward, pp. 154-155.,

[10] Gertrude Patterson, T.S. Eliot, Poems in the Making (New York: Manchester University Press, 1971), p. 184.

[11] Patterson, p. 33.

[12] Patterson, p. 36.

[13] Patterson, p. 37.

[14] Patterson, p. 36.

[15] Patterson, p. 54.

[16] Patterson, p. 53.

[17] Patterson, p. 94.

[18] Eliot, "Preface to Anabasis," p. 77.

[19] Richard Wallheim, F.H. Bradley (Harmondsworth: Penjuin, 1969), p. 128.

[20] Coffman, p. 54.

[21] Eliot, "The Music of Poetry," p. 113.

Chapter One

[1] T.S. Eliot, "From Poe to Valéry," *To Criticize the Critic* (London: Faber & Faber, 1965), p. 28.

[2] Eliot, "From Poe to Valéry," p. 29.

[3] T.S. Eliot, "American Literature and the American Language," *To Criticize the Critic* (London: Faber & Faber, 1965), p. 58.

[4] Eliot, "American Literature and the American Language," p. 58.

[5] William Pratt, *The Imagist Poem* (New York: E.P. Dutton & Co., Inc.), p. 13.

[6] J.B. Harmer, *Victory in Limbo* (London: Secker & Warburg, 1975), p. 17.

[7] Harmer, p. vii.

[8] Pratt, p. 18.

[9] Ezra Pound, *Literary Essays of Ezra Pound* (London: Faber & Faber, 1954), p. 4.

[10] Pratt, p. 19.

[11] Pratt, p. 20.

[12] Pratt, pp. 21-22.

[13] Pratt, p. 30.

[14] Eliot, "American Literature and the American Language," p. 58.

[15] Stanley K. Coffman, *Imagism* (Norman: University of Oklahoma Press, 1952), p. 42.

[16] Ezra Pound, *Selected Letters 1907-1941*, ed. D.D. Paige (New York: New Directions, 1971), p. 80.

[17] Lyndall Gordon, *Eliot's Early Years* (Oxford: OUP, 1977), p. 67.

[18] Jean Gould, Amy, *The World of Amy Lowell and the Imagist Movement* (New York: Dodd, Mead & Company, 1975), p. 172.

[19] Pratt, p. 22.

[20] T.S. Eliot, "Reflections on Vers Libre," (*The New Statesman*, Vol. VIII, No. 204, Mar. 3, 1917) p. 518.

[21] Grover Smith, T.S. Eliot's Poetry and Plays (Chicago: University of Chicago Press, 1965), p. 21.

[22] Gordon, p. 21.

[23] Pratt, p. 14.

[24] Ronald Schuchard, "Eliot and Hulme in 1916: Towards a Revaluation of Eliot's Critical and Spiritual Development," (PMLA, 1973), p. 1090.

[25] Schuchard, p. 1086.

[26] Schuchard, p. 1086.

[27] Frank Kermode, ed., "Introduction," Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), pp. 11-12.

[28] T.S. Eliot, "Notes," Poems Written in Early Youth (London: Faber & Faber, 1967), pp. 41-43.

[29] Gordon, p. 58.

[30] Eliot, "Reflections on Vers Libre," p. 519.

[31] T.S. Eliot, "Ezra Pound: His Metric and Poetry," Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), pp. 149-150.

[32] Pratt, p. 22.

[33] Pratt, p. 18.

[34] Pratt, p. 27.

[35] T.S. Eliot, "Hamlet and His Problems," (Athenaeum, Sept. 26, 1919), p. 941.

[36] Patricia Gallivan, "'The Comic Spirit' and The Waste Land," (University of Toronto Quarterly, Vol. XLV, No. 1, Fall, 1975), p. 38.

[37] Pound, Literary Essays, p. 4.

[38] T.S. Eliot, "The Metaphysical Poets," Selected Essays (London: Faber & Faber, 1976), p. 286.

[39] Pratt, pp. 34-35.

[40] T.S. Eliot, "Andrew Marvell," Selected Essays (London: Faber & Faber, 1976), p. 300.

[41] Pratt, p. 22.

[42] T.E. Hulme, "A Lecture on Modern Poetry," Further Speculations, ed. Sam Hynes (Minneapolis: University of Minnesota Press, 1955), p. 67.

[43] Pratt, p. 31.

[44] T.S. Eliot, "Tradition and the Individual Talent," Selected Essays (London: Faber & Faber, 1976), pp. 18-19.

[45] Coffman, p. 217.

[46] T.S. Eliot, "What is a Classic?", Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), p. 120.

[47] Pratt, p. 22.

[48] T.S. Eliot, "'Ulysses,' Order, and Myth," Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), pp. 176-177.

[49] T.S. Eliot, "Baudelaire," Selected Essays (London: Faber & Faber, 1976), p. 426.

[50] Pratt, p. 22.

[51] Pratt, p. 29.

[52] T.S. Eliot, "Studies in Contemporary Criticism," (The Egoist, No. 9, V, Oct. 1918), p. 114.

[53] Eliot, "Tradition and the Individual Talent," p. 21.

[54] Pratt, p. 22.

[55] Pratt, pp. 29-30.

[56] Peter Jones, ed., Imagist Poetry (Harmondsworth: Penguin, 1972), p. 47.

[57] Pratt, p. 76. All other Imagist poems quoted in this chapter will be from this text.

[58] Harold Monro, "The Imagists Discussed," (The Egoist, 2, No. 5, May, 1915), p. 78.

[59] T.S. Eliot, "Dante," Selected Essays (London: Faber & Faber, 1932), p. 242.

[60] Coffman, pp. 217-218.

[61] C.K. Stead, *The New Poetic* (New York: Harper & Row, 1966), p. 114.

[62] Smith, p. 9.

[63] Pratt, pp. 29-30.

[64] T.S. Eliot, "Reflections on Contemporary Poetry," (*The Egoist*, IV, 8, Sept. 1917), p. 118.

[65] Coffman, p. 218.

[66] Smith, p. 24.

[67] Pratt, p. 37.

[68] Pratt, p. 29.

[69] Pratt, p. 38.

[70] Jones, p. 41.

[71] Edgar Allen Poe, "The Poetic Principle," *Tales, Poems, Essays* (London: Collins, 1961), pp. 485-503. This essay was generally helpful to me in explaining the usual drawbacks of the long poem.

[72] Helen Gardner, *The Art of T.S. Eliot* (London: Faber & Faber, 1949), pp. 45-46.

[73] Eliot, "Poe to Valéry," p. 27.

[74] Eliot, "Poe to Valéry," p. 42.

[75] Eliot, "Poe to Valéry," p. 34.

[76] Wallace Fowlie, "Baudelaire and Eliot: Interpreters of Their Age," *T.S. Eliot, the Man and His Work*, ed. Allen Tate (London: Chatto & Windus, 1967), p. 300.

[77] Fowlie, p. 301.

[78] Eliot, "Baudelaire," pp. 425-426.

[79] Gordon, p. 29.

[80] Hugh Kenner, *The Invisible Poet, T.S. Eliot* (London: Methuen & Co., 1969), pp. 12-13.

[81] Walter Pater, "Essay on Style," *Appreciations With an Essay* (Edinburgh: MacMillan & Co. Ltd., 1944), p. 14. All other quotations from this essay will be from this text.

[82] Eliot, "The Metaphysical Poets," p. 287.

[83] Gallivan, "'The Comic Spirit' and The Waste Land," p. 37.

[84] W.K. Wimsatt, "The Structure of Romantic Nature Imagery," The Verbal Icon (Kentucky: University of Kentucky Press, 1954), p. 115.

[85] Eliot, "'Ulysses,' Order and Myth," p. 176.

[86] Wimsatt, pp. 115-116.

[87] M.H. Abrams, "Structure and Style in the Greater Romantic Lyric," From Sensibility to Romanticism, ed. Frederick W. Hilles and Harold Bloom (New York: OUP, 1965), p. 550.

[88] Abrams, p. 532.

[89] Abrams, p. 543.

[90] Smith, pp. 30-31.

[91] K.L. Goodwin, The Influence of Ezra Pound (Oxford: OUP, 1966), p. 115.

[92] Goodwin, p. 127.

[93] Goodwin, p. 114.

[94] Goodwin, p. 142.

[95] Stead, p. 177.

[96] Eliot, "Baudelaire," p. 426.

[97] Pratt, p. 22.

[98] Gallivan, "'The Comic Spirit' and The Waste Land," pp. 35-36.

[99] Goodwin, p. 113.

[100] Coffman, p. 216.

[101] Stead, p. 114.

[102] John Fuller, "A Modest Movement: Imagism," (Encounter, July, 1975), pp. 73-74.

[103] Smith, p. 3.

[104] Pratt, p. 33.

[105] Thomas R. Rees, The Technique of T.S. Eliot (The Hague: Mouton & Co., N.V., 1974), p. 365.

[106] Patricia Gallivan, "'Xenophilometropolitania': the reluctant modernism of the Imagists," Figures in a Ground, ed. Diane Bessai and David Jackel (Saskatoon: Western Producer Prairie Books, 1978), p. 152.

[107] David Daiches, Poetry and the Modern World (Chicago: University of Chicago Press, 1940), pp. 99-100.

[108] Daiches, p. 102.

[109] Eliot, "American Literature and the American Language," p. 59.

[110] Pratt, p. 38.

[111] Pound, Selected Letters, p. 248.

Chapter Two

[1] Gordon, p. 43.

[2] Gordon, p. 49.

[3] T.S. Eliot, "Preface," Knowledge and Experience in the Philosophy of F.H. Bradley (London: Faber & Faber, 1964), p. 10.

[4] Eliot, "Preface," p. 10.

[5] Hugh Kenner, "Bradley," T.S. Eliot, A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962), p. 42.

[6] Anne C. Bolgan, What the Thunder Really Said (Montreal: Queen's University Press, 1973), p. 162.

[7] Kenner, "Bradley," p. 39.

[8] Kenner, "Bradley," p. 42.

[9] T.S. Eliot, Knowledge, p. 15.

[10] Eliot, Knowledge, p. 17.

[11] Pound, Literary Essays, p. 4.

[12] Eliot, Knowledge, p. 20.

[13] Eliot, Knowledge, p. 20.

[14] Richard Wollheim, F.H. Bradley (Harmondsworth: Penguin, 1969), p. 127.

[15] F.H. Bradley, Essays on Truth and Reality (Oxford: Clarendon Press, 1914), p. 193.

[16] Wollheim, p. 127.

[17] Wollheim, p. 127.

[18] F.H. Bradley, Appearance and Reality (London: Oxford: OUP, 1930), p. 224.

[19] Wollheim, p. 128.

[20] Eliot, Knowledge, p. 21.

[21] Bradley, Appearance, p. 198.

[22] Eliot, Knowledge, p. 21.

[23] Eliot, Knowledge, p. 24.

[24] Eliot, Knowledge, p. 25.

[25] Eliot, "Tradition and the Individual Talent," p. 21.

[26] Eliot, Knowledge, p. 27.

[27] T.S. Eliot, Collected Poems 1909-1962 (London: Faber & Faber, 1974), p. 213.

[28] Eliot, Knowledge, pp. 29-30.

[29] Eliot, Knowledge, pp. 23-24.

[30] Eliot, Knowledge, p. 31.

[31] Bolgan, p. 133.

[32] T.S. Eliot, "The Perfect Critic," Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), p. 55.

[33] T.S. Eliot, "The Metaphysical Poets," p. 286.

[34] Pratt, p. 35.

[35] T.S. Eliot, "The Metaphysicals," p. 283.

[36] T.S. Eliot, "Andrew Marvell," p. 295.

[37] Eliot, "Andrew Marvell," p. 296.

[38] Kenner, "Bradley," p. 36.

[39] Kenner, "Bradley," p. 42.

[40] Gordon, p. 38.

[41] T.S. Eliot, "Francis Herbert Bradley," Selected Essays (London: Faber & Faber, 1976), p. 445.

[42] Gordon, p. 40.

[43] Gordon, p. 41.

[44] T.E. Hulme, Further Speculations, ed. Sam Hynes (Minneapolis: University of Minnesota Press, 1955), p. xvii.

[45] Coffman, p. 54.

[46] Coffman, pp. 80-81.

[47] Coffman, p. 55.

[48] Coffman, p. 56.

[49] Coffman, p. 57.

[50] Kenner, "Bradley," p. 53.

[51] Eliot, "The Metaphysical Poets," p. 288.

[52] T.S. Eliot, "Preface to Anabasis," Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), pp. 77-78.

[53] Kenner, "Bradley," p. 44.

[54] Kenner, "Bradley," p. 41.

[55] Kenner, "Bradley," p. 48.

[56] Bolgan, pp. 135-136.

[57] Bolgan, p. 171.

[58] T.S. Eliot, "The Metaphysical Poets," p. 286.

[59] Kenner, "Bradley," p. 42.

[60] Kenner, "Bradley," p. 45.

[61] Bolgan, p. 134.

[62] Bolgan, p. 136.

[63] Wollheim, p. 129.

[64] T.S. Eliot, "Tradition and the Individual Talent," p. 21.

[65] Eliot, "Preface to Anabasis," p. 77.

Chapter Three

[1] S.S. Prawer, *The Penguin Book of Lieder* (Harmondsworth: Penguin, 1977), p. 16.

[2] Hugh M. Miller, *History of Music* (New York: Harper & Row, Publishers, Inc., 1972), p. 134.

[3] Prawer, p. 11.

[4] Richard Capell, *Schubert's Songs* (London: Pan Books Ltd., 1973), p. 10.

[5] Donald Jay Grout, *A History of Western Music* (New York: W.W. Norton & Co. Inc., 1960), pp. 563-564, 567.

[6] Edward Engelberg, *The Vast Design, Patterns in W.B. Yeats's Aesthetic* (University of Toronto Press, 1974 rpr.), pp. 76-77.

[7] Miller, p. 164.

[8] Faubion Bowers, *The New Scriabin, Enigma and Answers* (New York: St. Martin's Press), pp. 190-191.

[9] Joseph Machlis, *The Enjoyment of Music* (New York: W.W. Norton & Co. Inc., 1970), p. 597.

[10] Hulme, *Further Speculations*, p. 73.

[11] Pound, *Literary Essays*, p. 437.

[12] Pound, *Literary Essays*, p. 9.

[13] Walter Pater, "The School of Giorgione," The Renaissance (London: MacMillan & Co., 1910), pp. 135-139.

[14] Pater, "The School of Giorgione," p. 137.

[15] Eliot, "Preface to Anabasis," p. 77.

[16] T.S. Eliot, "The Music of Poetry," On Poetry and Poets (London: Faber & Faber, 1957), p. 36.

[17] T.S. Eliot, "Dante," p. 238.

[18] Eliot, "The Music of Poetry," p. 29.

[19] Eliot, "The Music of Poetry," p. 30.

[20] Eliot, "The Music of Poetry," pp. 32-33.

[21] Eliot, "The Music of Poetry," p. 33.

[22] Eliot, "The Music of Poetry," p. 36.

[23] Eliot, "The Music of Poetry," p. 32.

[24] Eliot, "The Music of Poetry," p. 38.

[25] Eliot, "The Music of Poetry," p. 38.

[26] Eliot, "The Music of Poetry," p. 38.

[27] Andre Hodeir, The Forms of Music (New York: Walker & company, 1967), p. 50.

[28] Eliot, "The Music of Poetry," p. 38.

[29] W.B. Yeats, Essays and Introductions (London: MacMillan & Co. Ltd., 1961), p. 20.

[30] T.S. Eliot, "The Use of Poetry and the Use of Criticism," Selected Prose of T.S. Eliot (London: Faber & Faber, 1975), p. 95.

[31] Eliot, "Tradition and the Individual Talent," pp. 18-19.

[32] Eliot, "Tradition and the Individual Talent," p. 19.

[33] Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 121.

[34] Langer, Feeling, p. 131.

[35] Susanne K. Langer, Philosophy in a New Key (New York: Mentor, 1942), p. 204.

[36] Langer, Philosophy, p. 202.

[37] Langer, Feeling, p. 126.

[38] Langer, Feeling, p. 230.

[39] T.S. Eliot, "Hamlet," p. 941.

[40] Langer, Feeling, p. 234.

[41] Eliot, "Tradition and the Individual Talent," pp. 17-18.

[42] Eliot, "Tradition and the Individual Talent," p. 21.

[43] Langer, Philosophy, p. 193.

[44] Langer, Feeling, pp. 127-129.

[45] Langer, Philosophy, pp. 193-194.

[46] Langer, Philosophy, p. 197.

[47] Langer, Philosophy, p. 202.

[48] Langer, Philosophy, p. 203.

[49] Eliot, "Music and Poetry," p. 30.

[50] Langer, Philosophy, p. 199.

Chapter Four

[1] Eliot, Collected Poems, pp. 14-15. All other poems quoted in this chapter will be from this text.

[2] Hodeir, The Forms of Music, p. 145.

[3] Babette Deutsch, Poetry Handbook (New York: Funk & Wagnall's, 1969), p. 23.

[4] Pound, Literary Essays, pp. 6-7.

[5] Ernest Hilgard, Introduction to Psychology (London: Harcourt, Brace & World, 1962), p. 613.

[6] William N. Dember and Joel S. Warm, Psychology of Perception (USA: Holt, Rinehart & Winston, 1977), p. 134.

[7] Beardslee & Wertheimer, Readings in Perception (Toronto: D. Van Nostrand & Co. Inc., 1958), p. 353.

[8] Frank Jackson, Perception (London: Cambridge University Press, 1977), pp. 51-52.

[9] Howard S. Bartley, Principles of Perception (New York: Harper & Brothers, 1958), p. 249.

[10] Beardslee & Wertheimer, p. 359.

[11] Beardslee & Wertheimer, p. 358.

[12] Beardslee & Wertheimer, p. 358. (footnote to point #2)

[13] Beardslee & Wertheimer, p. 358.

[14] Eliot, "The Metaphysical Poets," p. 283.

[15] J.E. Zimmerman, Dictionary of Classical Mythology (USA: Bantam, 1964), p. 31.

[16] Evslin, Evslin, & Hoopes, The Greek Gods (New York: Scholastic Book Services, 1966), pp. 10-14.

[17] Eliot, "Preface to Anabasis," p. 77.

Conclusion

[1] Pratt, p. 38.

[2] Coffman, p. 54.

[3] Wollheim, p. 128.

[4] Eliot, "Music and Poetry," pp. 32-33.

[5] Eliot, "Preface to Anabasis," p. 77.

[6] Eliot, "Preface to Anabasis," p. 77.

BIBLIOGRAPHY

Abrams, M.H. "Structure and Style in the Greater Romantic Lyric," *From Sensibility to Romanticism*. ed. Frederick W. Hilles & Harold Bloom. New York: OUP, 1965.

Aldington, Richard. *Literary Studies and Reviews*. London: George Allen & Unwin, Ltd., 1924.

Bartley, Howard S. *Principles of Perception*. New York: Harper & Brothers, 1958.

Beardslee & Wertheimer. *Readings in Perception*. Toronto: D. Van Nostrand & Co. Inc., 1958.

Bolgan, Anne C. *What the Thunder Really Said*. Montreal: Queen's University Press, 1973.

Bowers, Faubion. *The New Scriabin, Enigma and Answers*. New York: St. Martin's Press, 1973.

Bradley, F.H. *Appearance and Reality*. London: OUP, 1930,

________. *Essays on Truth and Reality*. Oxford: Clarendon Press, 1914.

Brady, Ann P. *Lyricism in the Poetry of T.S. Eliot*. New York: Kennikat Press, 1978.

Bullough, Geoffrey. *The Trend of Modern Poetry*. Edinburgh: Oliver Boyd, 1934.

Capell, Richard. *Schubert's Songs*. London: Pan Books Ltd., 1973.

Chasca, Edmund S. de. *John Gould Fletcher and Imagism*. Columbia: University of Missouri Press, 1978.

Coffman, Stanley K. Jr. *Imagism: A Chapter for the History of Modern Poetry*. Norman: University of Oklahoma Press, 1951.

Daiches, David. *Poetry and the Modern World (A Study of Poetry in England Between 1900 and 1939)*. Chicago: The University of Chicago Press, 1940.

Dember, William N. & Warm, Joel S. *Psychology of Perception*, 2nd. ed. USA: Holt, Rinehart & Winston, 1977.

Deutsch, Babette. *Poetry Handbook*. New York: Funk & Wagnall's, 1969.

Drew, Elizabeth. *Directions in Modern Poetry*. New York: Gordian Press, 1967.

Drew, Elizabeth. T.S. Eliot, The Design of His Poetry. New York: Charles Scribner's Sons, 1949.

Durrell, Laurence. A Key to Modern British Poetry. Norman: University of Oklahoma Press, 1970.

Edwards, Paul, ed. The Encyclopedia of Philosophy. New York: The MacMillan Co. & The Free Press, 1967. (Vol. 1)

Eliot, T.S. Collected Poems 1909-1962. London: Faber & Faber, 1974.

________. "Hamlet and His Problems," Athenaeum, Sept. 26, 1919, pp. 940-941.

________. Knowledge and Experience in the Philosophy of F.H. Bradley. London: Faber & Faber, 1964.

________. "The Music of Poetry," On Poetry and Poets. London: Faber & Faber, 1957.

________. Poems Written in Early Youth. London: Faber & Faber, 1967.

________. "Reflections on Contemporary Poetry," The Egoist, IV, Sept. 8, 1917, pp. 54-55.

________. "Reflections on Vers Libre," The New Statesman, Vol. VIII, No. 204, Mar. 3, 1917, p. 518.

________. The Sacred Wood. London: Methuen & Co. Ltd., 1976.

________. Selected Essays. London: Faber & Faber, 1932.

________. Selected Prose of T.S. Eliot. ed. Frank Kermode. London: Faber & Faber, 1975.

________. "Studies in Contemporary Criticism," The Egoist, No. 9, V, Oct., 1918.

________. To Criticize the Critic. London: Faber & Faber, 1965.

________. The Waste Land, A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound. ed. Valerie Eliot. London: Faber & Faber, 1971.

Ellman, Richard. Eminent Domain. New York: OUP, 1970.

Engelberg, Edward. The Vast Design, Patterns in W.B. Yeats's Aesthetic. University of Toronto Press, 1974 rpr.

Evslin, Evslin & Hoopes. The Greek Gods. New York: Scholastic Book Services, 1966.

Flint, F.S. "1918 Preface," Otherworld Cadences. London: The Poetry Bookshop, 1920.

Ford, Madox Ford & Hughes, Glenn. Imagist Anthology 1930. London: Chatto & Windus, 1930.

Fowlie, Wallace. "Baudelaire and Eliot: Interpreters of Their Age," T.S. Eliot, The Man and His Work. ed. Allen Tate. London: Chatto & Windus, 1972.

Fuller, John. "A Modest Movement: Imagism," Encounter, July, 1975, pp. 72-76.

Gallivan, Patricia. "'The Comic Spirit' and The Waste Land," University of Toronto Quarterly, Vol. XLV, No. 1, Fall, 1975, pp. 35-49.

________. "'Xenophilometropolitania': the reluctant modernism of the Imagists," Figures in a Ground. ed. Diane Bessai and David Jackel. Saskatoon: Western Producer Prairie Books, 1978, pp. 142-161.

Gallup, Donald. T.S. Eliot, A Bibliography. London: Faber & Faber, Limited, 1969.

Gardner, Helen. The Art of T.S. Eliot. London: Faber & Faber, Limited, 1949.

Goodwin, K.L. The Influence of Ezra Pound. Oxford: OUP, 1977.

Gordon, Lyndall. Eliot's Early Years. Oxford: OUP, 1977.

Gould, Jean. Amy, The World of Amy Lowell and the Imagist Movement. New York: Dodd, Mead & Company, 1975.

Grant, Joy. Harold Monro and the Poetry Bookshop. London: Routledge & Kegan Paul, 1967.

Grout, Donald Jay. A History of Western Music. New York: W.W. Norton & Co. Inc., 1960.

Harmer, J.B. Victory in Limbo. London: Secker & Warburg, 1975.

Hilgard, Ernest R. Introduction to Psychology. London: Harcourt, Brace & World, 1962.

Hodeir, Andre. The Forms of Music. New York: Walker & Company, 1967.

Hueffer, Ford Madox. The Critical Attitude. London: Duckworth & Co., 1911.

Hughes, Glenn. Imagism and the Imagists: A Study in Modern Poetry. California: Stanford University Press, 1931.

Hulme, T.E. Further Speculations. ed. Sam Hynes. Minneapolis: University of Minnesota Press, 1955.

_______. Speculations. ed. Herbert Read. London: Routledge & Kegan Paul, 1965.

Jackson, Frank. Perception. London: Cambridge University Press, 1977.

Jones, Peter, ed. Imagist Poetry. Harmondsworth: Penguin, 1972.

Kenner, Hugh. Gnomnon. New York: Astor-Honor, Inc., 1958.

_______. The Invisible Poet, T.S. Eliot. London: Methuen & Co. Ltd., 1969.

Kermode, Frank. Romantic Image. New York: Random House, 1964.

Langer, Susanne K. Feeling and Form. New York: Charles Scribner's Sons, 1953.

_______. Philosophy in a New Key. New York: Mentor, 1942.

Lowell, Amy, ed. Some Imagist Poems, an Anthology. Boston & New York: Houghton Mifflin Company, 1915, 1916,

Machlis, Joseph. The Enjoyment of Music, 3rd. ed. New York: W.W. Norton & Company, Inc., 1970.

MacNeice, Louis. Modern Poetry, A Personal Essay. Oxford: Clarendon Press, 1968.

Martin, Mildred. A Half-Century of Eliot Criticism, An Annotated Bibliography of Books and Articles in English, 1916-1965. Louisburg: Bucknell University Press, 1972.

Matthiessen, F.O. The Achievement of T.S. Eliot. New York: OUP, 1959.

Miller, Hugh M. History of Music. New York: Harper & Row, Publishers, Inc., 1972.

Monro, Harold. "The Imagists Discussed," The Egoist, 2, No. 5, May, 1915, p. 78.

Norman, Charles, ed. Poets on Poetry. New York: The Free Press, 1962.

Pater, Walter. Appreciations With an Essay on Style. Edinburgh: MacMillan & Co. Ltd., 1944.

________. "The School of Giorgione," The Renaissance. London: MacMillan & Co., 1910.

Poe, Edgar Allen. "The Poetic Principle," Tales, Poems, Essays, with an Introduction by Laurence Meynell. London: Collins, 1961.

Pound, Ezra. ABC of Reading. New York: New Directions Books, 1934.

________. Des Imagistes, An Anthology. New York: Albert & Charles Boni, 1914.

________. Literary Essays of Ezra Pound. ed. T.S. Eliot. London: Faber & Faber Ltd., 1954.

________. Ripostes of Ezra Pound. London: Stephen Swift & Co. Ltd., 1912.

________. Selected Letters 1907-1941, ed. D.D. Paige. London: Faber & Faber, 1951.

Rees, Thomas R. The Technique of T.S. Eliot. The Hague: Mouton & Co., N.V., 1974.

Patterson, Gertrude. T.S. Eliot, Poems in the Making. New York: Manchester University Press, 1971.

Pratt, William. The Imagist Poem. New York: E.P. Dutton & Co. Ltd., 1963.

Prawer, S.S. The Penguin Book of Lieder. Harmondsworth: Penguin, 1977.

Press, John. A Map of Modern British Verse. London: OUP, 1969.

Rosenthal, M.L. The Modern Poets. New York: OUP, 1960.

Schuchard, Ronald. "Eliot and Hulme in 1916: Toward a Revaluation of Eliot's Critical and Spiritual Development," PMLA, 1973, pp. 1083-1094.

Smith, Grover. T.S. Eliot's Poetry and Plays. Chicago: University of Chicago Press, 1965.

Unger, Leonard. Moments and Patterns. Minneapolis: University of Minnesota Press, 1956.

Stead, C.K. The New Poetic. New York: Harper & Row, 1966.

Symons, Arthur. Studies in Two Literatures. London: Leonard Smithers, 1897.

Ward, David. T.S. Eliot Between Two Worlds. London: Routledge & Kegan Paul Ltd., 1973.

Williams, John, ed. English Renaissance Poetry. New York: W.W. Norton & Company Inc., 1963.

Wimsatt, W.K. Jr. "The Structure of Romantic Nature Imagery," The Verbal Icon. Kentucky: University of Kentucky Press, 1954.

Wollheim, Richard. F.H. Bradley. Harmondsworth: Penguin, 1969.

Yeats, W.B. Essays and Introductions. London: MacMillan & Co. Ltd., 1961.

Zimmerman, J.E. Dictionary of Classical Mythology. USA: Bantam, 1964.